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"THE DUET." PEN SKETCH BY JAMES SYMINGTON.

My Dote Book.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



HE Grosvenor Gallery, which has just closed its doors for the season. barely national reputation in painting from the judgment of hopeless condemnation-really the only judgment possible, gauged by the

average productions at the Royal Academy this year. At the smaller exhibition in Bond Street there were proportionately many more canvases of decided merit, and if there was not much indication of absolute genius, there was more than an occasional gleam of talent and originality. A canvas that pleased me greatly was "The End of a Winter's Day," by George Clausen, a low-toned little picture of a peasant and his boy trudging homeward in the winter twilight, laden with firewood; the brush-work is vigorous, the color good, and the whole has a homely, Millet-like sentiment, which made it seem out of place among the hard-finished, perfunctory work by which it was chiefly surrounded. Another newcomer-I think Mr. Clausen is a new-comer; I do not remember to have seen the name at the Grosvenor before-is C. W. Mitchell, who takes a flight in a more ambitious direction-one, by the way, in which few English painters succeed. On a large "upright" canvas he represents "Hypatia," the heroine of Charles Kingsley. With wild eyes and cheeks aflame the unhappy woman has rushed from her Alexandrian persecutors, and, ascending the very steps of the chancel, has taken shelter under the image of Jesus. The incident seized on by the artist is that described in the following stirring words of the novelist: "She shook herself free from her tormentors, and springing back, rose for a moment to her full height, naked, snow-white, against the dusky mass around With one hand she clasped her golden locks around her; the other long white arm was stretched upward toward the great still Christ, appealing-and who dare say in vain?-from man to God." The idea is conceived with originality, drawn with spirit, and painted with no little technical skill.

A GROSVENOR Gallery exhibition without Burne-Jones or Whistler must necessarily lose much of its oldtime flavor, when these two gentlemen were the bright particular stars among those who rebelled against the tyranny of Burlington House. Neither artist was represented this year; but the former, as usual, was more or less paraphrased or parodied by pupils or irresponsible disciples. Miss Pickering's "Dryad," imprisoned in a tree-trunk, is palpably reminiscent of the master's "Tree of Forgiveness," telling the story of Phyllis and Demophoon, even to the old majolica yellow flesh tints. More to the credit of the school-primarily because evidently sincere in feeling, and only secondarily because executed with rare technical skill-is some of the work of J. M. Strudwick, which often has the pure and decorative quality of line of a pre-Raphælite old master, the richness in color of a fine missal and the delicate finish of a Cosway miniature. Having said so much, I must add that, to my thinking, Mr. Strudwick's picture," A Golden Thread" -his most ambitious work at the Grosvenor this year-is not only trivial in subject but strained in its archaism, painful in its elaboration of detail, and-its sincerity notwithstanding-effeminate rather than poetical in treatment. Much better is his single, gracefully draped female figure with a harp-entitled "Thy Tuneful Strings wake Memories"-painted in dark greens and browns, deftly heightened with relieving touches of citron. This is really a charming little work, sadly sweet in sentiment and delightfully decorative both as to line and color.

" AN Audience in Athens during the Representation of the Agamemnon," by W. B. Richmond, shows the theatre at Athens during the description of the murder as given by Clytemnestra in the tragedy by Æschylus. Only the audience, with the archon in the centre, on his throne, are seen, as, with varied and skilfully contrasted expression, they range in triple line, all in rapt attention. The difficulties of composition are cleverly met by ingenious grouping, although from the very treatmen subject there is lacking somewhat of concentration of interest. The tone of the picture is subdued, and, in the strong sunlight effect, the tints seem so thin that had one

his capabilities in that direction, one would hardly credit the artist with much knowledge of color. This, the "Hypatia," and G. F. Watts's "Love and Life"-the latter rereferred to in a previous "Note Book" and in a fuller notice in The Art Amateur of Mr. Watts's paintings, by Mr. George P. Lathrop, some months ago-are what may be called the most "important" pictures in the collection. The last named is a replica of the one of the same title in the loan collection of the Metropolitan Museum, but it seemed to me in a more advanced stage of finish, and less dry in color. Dorothy Tennant is an accomplished young lady, who paints, with Henner-like palette, miniature nymphs, exquisitely finished. A. Lemmon's cattle piece, "On the Cliff," is full of the true feeling of an artist for nature. The "Trespassers," by Heywood Hardy, are excellent cows. H. S. Tuke's "Summer Time" shows two boys in a boat, in strong sunlight, admirably rendered; they have been swimming, and one is still only half dressed. A more ambitious picture of similar purpose is "Practising for the Swimming Match," by W. H. Bartlett, which reminds one of the London critics of Frederick Walker; but that lamented young genius would have put some sentiment into the work. Mr. Bartlett's picture is excellent in drawing and composition, but it is hardly more interesting than a colored photograph would be of the same scene.

WALTER CRANE appears to greater advantage in the decorative little water-color called "Pandora" than in the large allegorical picture called "Freedom," the motive of which is thus described by the artist: "The Spirit of Freedom is giving release to Humanity from the powers of both political and spiritual tyranny, represented by the soldier-king and priest sitting as guards, one on each side of the captive. They have fallen asleep while they hold the ends of the chains which have fallen from their prisoner's limbs at the appearance of Freedom, an angel of deliverance." Mr. Caldecott appears this year with a picture at the Grosvenor. "The Gardener's Little Daughter" he calls it; there are three women in white playing with a toddling little creature on a very green lawn with very bright flowers. I like the artist much better for his laughable sketches in outline with "flat tints," and so, I am sure, will the public.

"THE BRIDE OF BETHLEHEM" being by Holman Hunt must be noticed, I suppose. But it is difficult to take any interest in this expressionless young woman in a red tunic and cheap Eastern finery. There are passages of admirably harmonious coloring; but the face is finished to the point of hardness, and I fancy that even Mr. Ruskin would admit in his heart of hearts that the "sincerity" of this pet pre-Raphaelite of his, at least so far as " The Bride" is concerned, is but one remove from prosaic stupidity.

ONE of the most exquisite canvases in the exhibition was Alma Tadema's sunny little picture, "Expectations." Of course there is the inevitable but wonderfully painted marble seat, and on it is seated a classic maiden, and there is the inevitable white sail on the inevitable sapphire sea in the background, which she is watching, and on which presumably are based her "Expectations." Let us hope that they will be realized. But, Lord, how cloying are these sweets! One must tire of the "damnable iteration" of the time-honored properties of the clever Dutchman's studio. I know that it would be difficult-perhaps impossible-to find another painter who can do this sort of thing so well. There is, for instance, a quality of transparency in the shadows on the marble steps in the picture which it is inconceivable that it could be better painted. But would life be any less endurable, I wonder, if the supply should cease forever? This may not be criticism. Perhaps it is only the hot This may not be weather. But let it pass.

IN portraiture there was much to admire at the Grosvenor. Alma-Tadema's "Francis Powell," the marine painter, is very strong in the modelling of the face. To the title of the same artist's equally well-painted portrait of a red-bearded gentleman he calls "My Doctor," he might have added the words "and fragments of his patient;" for the frame cuts off nearly all the latter but the hands, which pop out of a wilderness of night-shirt and s's portrait of Mr. Glad ner in which this artist has managed the red robes of his

the same room, painted, sad to relate, for Baliol College, Oxford. Millais, like the master that he is, has toned down the offensive color, and has almost made it endurable. Mr. Browning has emphasized it in his picture, and indeed seems to have taken especial delight in the operation, apparently, it having only divided his serious attention with the stiff white shirt, the starch-like quality of which he has rendered with a fidelity which must be highly gratifying to the professional pride of the poet's laundress. The face utterly fails to portray the noble lineaments of the original. There is supposed to be strong affinity between poetry and painting; but that poets' sons who take to the brush are not necessarily painters is illustrated in the case of this Oxford young gentleman no less forcibly than it has been in the case of another poet's of historic fame-on this side of the * * *

THE catalogue of the Grosvenor Gallery exhibition this year contains more names of regular contributors to the Royal Academy than I remember to have seen before. Does the recent election of Burne-Jones as an Academician indicate that the traditional asperities between the rival institutions have been softened by time, and that only friendly rivalry is the order of the day? Nearly all the best portrait painters whose work at Burlington House I noticed last month were represented at the Grosvenor. Alma-Tadema and Millais I have named; although not the latter's admirable portrait of his niece, a little girl in black, which is, perhaps, as good a piece of child-painting as even he has done. Val Prinsep sent also a portrait of a child, not nearly so good, but more interesting than his inartistically posed and dowdily attired young woman in a cornfield "Thinking of the Days that are no More." Hubert Herkomer had several characteristic portraits, the most striking of which, perhaps, was "C. Villiers Stanford, Composer," which, if a likeness, must be a brutally frank one. He sent rather a sooty landscape called "The First Warmth of Spring," vigorous and not without sentiment, but in no way suggestive of warmth. "Miss Rachel G-," by G. F. Watts, is a young lady in black, comely, but, if one may judge from the carnations of the face, in such a feverish condition as might well alarm her friends. The same artist's portrait of "Mrs. F. Meyers," a very handsome woman, is superbly painted as to character, and is highly decorative in its rich reds and golden browns and bronze greens. His "Late Lord Hobart" is hardly less worthy of his reputation. Herbert Schmalz's "Lady Walsingham" and several smaller portraits are all meritorious, as are John Collier's "Lady Loraine" and "Mrs. Fenwick." Frank Holl's "Henry Drake" and "William T. Palmer" would doubtless have been better if less hurriedly executed. More interesting in point of character than either was "The Late Lord Overstone," a gouty old gentleman whose infirmity is unpleasantly emphasized in the chalky painting of the hands. I have referred incidentally to the portraits by Mr. Richmond. They deserve fuller mention, for they were among the most attractive in the galleries-notably that of the brown-haired young beauty, "Miss Margerie Wormald," in white satin and red lilies, against a salmon-red background, which made a charming pendant to the portrait of the lovely, sunny-haired Miss Lettice Wormald," attired in white against a background of "old gold," relieved by cushions of peacock blue and decorative branches of almond blossoms.

THE American pictures at the Grosvenor Gallery I have reserved for a separate paragraph. Our countrymen, as usual, were better and more numerously represented there than at the Royal Academy. Mr. Whistler, as has been said, sent nothing. The landscape and cattle pieces of Mark Fisher steadily improve both in strength and sentiment. His "Low Tide" and "A Kerry Pastoral "-sheep crossing a common, under a delightful pearly sky, with fleecy clouds full of movement show him at his best. "The Return from School," by W. J. Hennessey, is a tender twilight scene, with a rising moon; the children are naturally grouped—the two scuffling boys in the foreground are especially well doneand the whole is set in a charming English country road. "The Flowers of May" shows a merry pair of lasses, lightly clad in pink and white, running down a grassy slope toward a winding stream-a fresh and sunny picture, very admirable. It is interesting to compare the skilful man-talented daughter of Professor J. W. Stillman-sent a maiden attired in blue and deep crimson at a window sitter with the practice of R. Barrett Browning under a holding a letter brought to her by a dove. "Love's Mesnot abundant evidences in his portraits in the room of similar difficulty in the portrait of his famous father, in senger "it is called. Eugene Benson sent several land-

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scapes-" The Edge of the Chestnut Wood," " Hillside Path-Evening," "Mountains Beyond Bassano," "Castle of the Queen of Cyprus"-all of which show earnest feeling and honest, open-air work. More ambitious is "Cumuli Clouds and Venetian Lagoon," a study of peculiarly difficult atmospheric and sunlight effects, the result of which is more interesting in indicating the attempt than successful in its accomplishment. J. S. Sargent is seen to no better advantage than at the Salon. His master, Carolus Duran, has not drifted so far from the high road of triumph even as has this clever-too clever-pupil of his. The "Portrait of Mrs. M-" is full of affectations-constrained in expression and stiff in pose to the last degree. The arms are dropped at the sides in the usual way, with the purpose, apparently, of concealing the bad drawing of the hands; the color is leaden in hue and as heavy in effect, and the figure is absurdly costumed. It is, indeed, as if artist and model had entered into a conspiracy to produce a "Velasquez portrait" as a mere matter of pleasantry.

JOKINGLY, I once told George H. Boughton that, by the knowledge of his palette, I would undertake to pick out a picture of his in any exhibition, no matter how much he might try to conceal his identity. Let me confess myself beaten. He had at the Grosvenor two delightful little cloudy Scotch landscapes, with tiny but vigorously •painted figures—" On the Spey" and "Salmon Fishing in the Beanley River "--which no one would have taken for his work without having seen his name in the catalogue. He must have left his own palette at home.

THE mourning decorations in New York in honor of General Grant were more remarkable for the liberal expenditure of money involved than for good taste. As a rule, the whole thing was vulgarly overdone, and the evidences of bad taste were by no means confined to the poorer quarter of the city. One could smile at the un-conscious humor of the legend "We Mourn our Losses" which figured over the dry-goods store of a German in Grand Street, and the enterprise of another small dealer. who informed the public that it could be "supplied with a decoration in this style for \$10;" but it was hard to be amused at the economy of a leading social club, which used, as part of the decoration of its house, emblems of grief which had figured in the same conspicuous place at the time of President Garfield's death. The general mistake throughout the city was the attempt to drape an entire building, instead of concentrating the effect at some central point of door or window, and the neglect of the perfectly legitimate opportunities afforded of the free use of the national colors, to relieve the excessive heaviness of the use of black. Nothing could have been better than the arrangement over the spacious main portals of the Mutual Life Insurance Company's building, on the site of the old Post Office, in Nassau Street. Large garrison flags, draped and caught back, formed the entrance to a black-lined tent, in which arms were stacked, with furled standards, the whole artistically shrouded in crape. Very creditable, too, although somewhat too formal, with its many plaits and rosettes, and lacking concentration, was the work on the Boreel Building in Broadway, nearly opposite Wall Street; the national flag was cleverly used, and a sheaf of wheat and sickle made an effective centre for the radiation of a mass of well-disposed sable drapery.

In a letter from Mr. Henry Blackburn to The Athenæum concerning that gentleman's proposed English water-color exhibition in Boston, he says that the collection-which is to be shipped on the Pavonia, on September 2d-"will consist of about 500 water-colors and works in black and white, and a few architectural drawings," and adds: "The customs duty alone on this collection, if paid in the usual way, would amount to about seven thousand pounds." It appears that the duty is not to be "paid in the usual way"-or in any way indeed-as the pictures are to be admitted, under the Act of Congress, March, 1872, relating to exhibitions of imported pictures in established museums. Under the concessions of this act, however, no pictures can be sold without violation of the law of the land. Do the owners know this? And how is Mr. Blackburn to recoup himself for his expenditure of time and money? As this gentleman's interest in art in this country has hitherto been entirely of the com kind, these are not impertinent questions.

and draws equally well with both hands, so that he can for which the sums of £6000, £9450, £12,000, and lated on his failure to complete his contract. But what a

begin a picture at once on the right and on the left side. To this manual dexterity, according to Kladderadatsch, he owes his life: "When serving in the Artillery he was on one occasion, while in charge of three cannon, cut off and surrounded by the enemy. With quick resolve, he sprang on a horse, brandishing his own sword in his right hand and that of a fallen comrade in his left, and, dealing heavy blows on both sides, he cut his way through the enemy's lines. Menzel is almost more of a painter than a soldier. He never goes into battle without a couple of new sketch-books. During the first half of the action he fights like a savage, then he quietly sits down and sketches the rest. On riding through a town he espied in the market-place a chubby little fellow standing beside the fountain. He at once alighted and sketched for his life. When his comrades were out of sight the enemy's sharp-shooters made their way into the market and opened fire on the unsuspecting artist. A bullet knocked the pencil out of his hand; Menzel got up, fell upon his assailants, disarmed them, and bound the ringleader to his saddle-strap. Then he mounted his horse, put up his drawing materials, lighted his pipe, and rode after his troop, singing a soldier's ditty with as plendid tenor voice.'

JOHNSON'S cutting of the portrait of William Lloyd Garrison, from a photograph by Rockwood, in the Midsummer number of The Century, is a masterpiece of wood-engraving. "Up and Down in Siena," cut by Whitney after the etching by Joseph Pennell, is almost too clever an imitation of the work of the acid and the needle; the unctuousness of the strongly-bitten lines in the foreground, and the delicacy of the dry-point touches in the sky, are given alike with such amazing fidelity to the original that I almost fear that we see here the beginning of such a series of imitations of technique as at one time characterized The Century's reproductions of sketches in oil and called forth my protest. With such an amazingly clever staff of engravers, I suppose there is an irresistible temptation to "show off" now and then. Perhaps this is pardonable; but, as a matter of principle, the artistic bias of the editor should be against the imitation by the burin of effects of technique which have little if any affinity with those of wood-engraving.

THE recent sale at Christie's of the pictures and bricà-brac of Mr. Beckett-Denison brought in about £92,000, which is not nearly the sum paid by that unfortunate collector for the lots even he bought at the Hamilton But, as I pointed out at that time, the prices in most cases were preposterously high. The enormous sum of \$400,000 was realized by the Duke of Hamilton, and there were 2213 lots against 3354 lots at the long-drawnout Beckett-Denison sale. The Stow sale lasted twice as long as the latter, and brought about £17,000 less. The Bernal sale produced about two-thirds of the amount derived from the Beckett-Denison sale, and the great Strawberry Hill sale less than half of it. Next to the Hamilton sale comes the San Donato, with its £260,000 receipts. At both a vast amount of rubbish was sold at extravagant prices.

IT would seem that Mr. Beckett-Denison was habitually imposed on in his purchases. Three years ago he gave 1200 guineas for five decorative panels which brought in only £372 16s.; £81 18s. for a pair of "Watteaus," knocked down for £11 11s.; £157 10s. for a "Sir Joshua" which brought in £8 8s. 6d. These unlucky purchases were not made at the Hamilton sale; but the following were: a pair of oviform Oriental vases, with a black ground brilliantly enamelled with flowers, bought for 400 guineas, sold for 275; a large Chelsea-Derby vase, bought for 255 guineas, sold for 120; a rock crystal chandelier, bought for 420 guineas, sold for 155; a Louis XIV. ebony cabinet, bought for 420 guineas, sold for 125. On the other hand, an amethyst-tinted rock crystal vase, only 51 inches high, bought at the Wells sale two years ago for 160 guineas, brought in 525; a fine clock with revolving dials and a lizard pointing to the hour, encased in a stand of old black Boule, which cost £455 at Lady Essex's sale, brought in £645 158. The best of the tapestry from the Hamilton sale brought good prices. Four hundred guineas was paid for a piece 12 ft. by 21.6 ins., dated 1735, and 650 guineas for a sofa and ten arm-chairs, covered with fine Gobelin tapestry. It would be interesting to know what such really costly purchases made at the Hamilton sale as the little Marie Antoinette

£9450 were paid respectively, would bring under the hammer now. Such were the prices three years ago, when it was said that "times were bad," and it was not Mr. Beckett-Denison this time, but more experienced lunatics, who made the purchases.

MR. F. SEYMOUR-HADEN attacks Mr. Strang's captious criticism, in the Athenæum, of the exhibition of the Society of Painter-Etchers at the Egyptian Hall, and the Athenæum has the courage to print his remarks: "By all means," he says, "let your critics say what they like; but first take care that they are competent, and next, that they do not abuse the power which you give them for purposes which have all the appearance of being useless as guides to the ignorant, and gratuitously mischievous to the artist." Much criticism in America might come under this characterization.

MR. SEYMOUR-HADEN, by the way, sends no etching to the exhibition. Neither does Professor Legros, nor Mr. Whistler. These absentees-respectively an Englishman, a Frenchman and an American-are doubtless the three most distinguished painter-etchers in England. Of the members of the society who do exhibit this year, it may safely be said that the Venetian work of the Americans, Duveneck and Pennell, is artistically equal to anything on the walls. Mr. Seymour-Haden is represented by a mezzotint-" Breaking up of the Agamemnon." In composition it recalls his etching of the same name, which, in its force and charming simplicity of line, pleases me more than the mezzotint, with all the subtle beauty of color in the latter, especially noteworthy in the exquisite treatment of the sky.

My Paris correspondent writes as follows of the few Americans who were represented in the Sculpture Department of the recent Salon: "The most important work is a life-size nude statue of an Italian water-seller, 'Aqua Viva,' by F. E. Elwell. The little fellow, holding his pitcher in his right hand, offers a horn-cup with his The silhouette of the standing figure is good, the gesture and expression natural, and the modelling sincere. It is a work of considerable merit and great promise. John J. Boyle had a 'cire perdue' portrait bust. The head is powerfully modelled, but the artist has rather abused the 'boulette' process. Miss Adeline Gales exhibited a statuette of St. John, new neither in subject nor in treatment, and Mrs. C. W. Hall a bust of a little boy. It may be remarked that, at the recent Salon, there was a marked tendency on the part of the French sculptors to abandon colossal work, and to devote themselves to the production of small groups. The explanation is simply that the smaller the work the more readily can it find a resting-place in our cramped modern dwellings, or tempt some Barbedienne to reproduce it by the dozen in bronze. Evidently all sculptors cannot be employed in decorating public monuments or working for grand seigneurs who have vast châteaux and parks. In a democratic society the sculptors, if they wish to earn their living with more or less security, must reduce the proportions of their statues to the proportions of our rooms and of our purses."

THE following is clipped from a report of recent proceedings in the British Imperial Parliament:

"Lord Lamington asked her Majesty's government what steps they intended to take to complete the frescoes in the robing-room

"Lord Fitzgerald hoped that the fact that Mr. Herbert had ven up his whole life to the work would be taken into account. "Lord Henniker, who replied, said that in 1850 Mr. Herbert agreed to paint nine pictures for £9000, to be finished in ten years after the robing-room was ready for him to work in. The room was ready in 1858, but in 1864 Mr. Herbert asked that his remuneration might be reconsidered, on the ground that he had been compelled to adopt the water-glass process, the fresco system having failed. The treasury decided that £3000 should be paid to Mr. Herbert besides the £2000 paid for the picture of Moses on Mount Sinai. In 1866 another agreement was made with Mr. Herbert that he should paint the Judgment of Daniel, in three and a half years, and for that he was to be paid £4000. That picture should have been handed over complete in 1869, but it was not finished until 1880. In 1883 the then First Commissioner of Works came to the conclusion that he could hold out no hope of requesting Mr. Herbert to finish the nine pictures, the water-glass process being very expensive and entailing great additional work. After most careful consideration, Mr. Plunket, the First Commisner of Works, had come to the conclusion that he saw no rea-

Inasmuch as Mr. Herbert is one of the most execrable MENZEL, the famous German battle painter, paints table, secrétaire, commode, and pair of armoires, and painters in all England, that country is to be congraturevelation is made here of the state of art in Great Britain, when decoration in the Houses of Parliament can be intrusted to such incompetent hands! The report adds, by the way, that the Earl of Iddesleigh, "as a personal friend of Mr. Herbert for more than forty years," made an earnest plea on behalf of that gentleman. Personal friendships of legislators in this country, no less than in England, may be held responsible for more bad art in public places than perhaps any other agency.

THE New York Sun describes a discovery of one Kerjoyatz, a chemist in Brest, for disposing of the mortal remains of humanity, which is considered not only preferable in every way, both to inhumation and cremation, but which "will strike a death-blow at one of the fine arts." The body is rubbed over with a solution of plumbagine and then plunged into a copper or zinc bath, according to the purse of the mourners, and corpses in possession of the very rich may be electroplated, as it were, with gold or silver. By prolonging the bath the body is rendered as hard and indestructible as granite, and only needs a pedestal to have it complete for memorial pur-It may be urged that such a statue could not possibly be life-like. But this objection is captious; for cannot the same, with equal justice, be urged against nearly all our public statuary? MONTEZUMA.

AT no Paris Salon hitherto have the Americans figured so importantly in the Department of Engraving as at the one recently closed. The number of exhibitorsabout a dozen-is still small, but the quality of the works exhibited is high. Frederick Juengling's wood-engravings for Harper's Magazine, of which he exhibited nine exquisite proofs, particularly attracted the admiration of the French artists, who were astounded at the warmth of color which this engraver puts into his work. Robert Hoskin, who exhibited twelve wood-engravings for the same periodical, shared with Mr. Juengling the admiration of the French artists, who frankly admit the superiority of the Americans in this branch of art. The American etchers were represented admirably by Charles Adams Platt, who showed the first state of a large plate, some three feet long, representing, in the foreground, a Dutch river crossed by a quaint old stockade-bridge, and, in the background, the river-bank, lined with houses, behind which rises a monumental church-tower, the home of innumerable pigeons. This broad scene is treated with a simplicity of means which reminds us of the best work of Whistler: it is full of air and luminousness, and altogether an excellent plate. Stephen Parrish sent four etchings, rich in color, especially one of sheep grazing in a rocky pasture, and a wild and weird composition, "Bruyères du Nord." Joseph Pennell's "Ponte Vecchio" is a fine etching, but less simple and powerful in treatment. R. V. V. Sewell's four etchings of landscapes are excellent. Miss E. A. Armstrong, a pupil of William Chase, and Miss Blanche Dillaye are both capital etchers, and Miss Gabrielle D. Clements exhibited five etchings of American, English and French scenery, decidedly artistic and good in all respects. Unfortunately, the Salon is not at all hospitable towards the engravers, and almost all this interesting work was banished to a gallery where few but specialists penetrated.

Penillekon. **Pramatic**

Hamlet.—Good, my lord, will you see the players well besto Polonius.—My lord, I will use them according to their desert

CHARLES LAMB used to excuse his erratic attendance at the India House by saying that if he came late he always went away early. Reversing this principle, the managers who ended last season sooner than usual-in June-try to make both ends meet by commencing this season sooner than usual-in August.

Three theatres were kept open during the whole Summer, and the attendance was surprisingly large. At Wallack's, when manager McCaull attempted to withdraw "The Black Hussar" and shut up the house for a fortnight, in order to prepare for the production of a musical comedy called " Chatter," the public would not permit the opera to be taken off, and the "last night" advertisements had to be discontinued.

"Adonis," at the Bijou, has had a run almost as long as that of "Hazel Kirke," the play which it was intended to burlesque. This success is due, not only to the variety performance of Henry Dixey, but to the constant introduction of new songs, new jokes and new actors. I do Luke Fielding on this side of the Atlantic.

not think that the burlesque has been improved, and much prefer Miss Somerville to George Fortescue in the part of the Mountain Maid; but " Adonis" is still very funny, and the laughter which it excites is hearty and

The third all-Summer theatre is the Casino, which is now under the sole management of Mr. Rudolph Aronson, with Herr Conried as his chief of staff. After a brief preliminary season of " Polly" and " Billee Taylor, during which Lillian Russell and Mr. Solomons figured conspicuously, the Aronson management was formally inaugurated by the production of "Nanon," a German opera with a French libretto, which had a great success at the Thalia last season.

"Nanon" is the story of a song, and the song is the popular waltz, "In Rapture I Come to Thee." hero composes and sings it in honor of Nanon, a pretty inn-keeper with whom he is in love. A veteran gallant overhears it, jots down the words and music, and tries to sing it in honor of Ninon de l'Enclos. An abbé happens to be present and plagiarizes it in honor of Madame de Maintenon, to whose household he belongs. This may seem very easy humor; but it leads to all sorts of ludicrous complications, and it has the merit of being readily understood by the audience.

The work is put upon the stage very handsomely. The costumes by Baron Grimm are showy, and so is the elaborate scenery. The cast includes W. T. Carleton, an old Casino favorite; Sadie Martinot, who acts better than she sings, and Pauline Hall, who sings better than she acts. Fred. Wilson furnishes the fun, which is not very amusing. But altogether, "Nanon" is the best production of its kind that New York has yet witnessed. and it will run until October, when it is to be sent into the

One lesson of the Summer season is that musical pieces are now more popular than dramatic plays, and this marks a radical change in the tastes of our public, and ought to encourage those who hope to found a national opera in English.

DURING what may be called the close months of amusements, two or three interesting incidents occurred. First, the new Lyceum Theatre, which was especially designed for a hot weather house, was seized by its creditors and its doors barred. The requisite legal technicalities having been complied with, the Lyceum is offered for sale, and will probably be bought by the capitalists who built it and reopened with a new comedy, called "Jaquette," with Minnie Maddern as the star.

Steele Mackaye issues the announcement of this reopening, and asserts that he is to retain the management. I hope this will prove to be true; for the theatre is as completely his creation as if he had erected it with his own hands. It is full of his inventions and contrivances, and he can say, like Sir Christopher Wren's monument, "Circumspice!"

Hardly had we time to contrast the ill luck of the Lyceum with the steady success of the little miracle theatre, the Madison Square, when Manager Palmer sent his regular company off to Chicago, with "Sealed Instructions," and undertook to burnish up John T. Raymond as a summer star.

The experiment was a failure. Mr. Raymond produced a foolish farce by Pinero, called "In Chancery," and acted the hero in such an exact imitation of Edward Terry that the audience, who had never seen Terry, wondered what had become of Raymond. Then " For Congress," in which Raymond is himself again, was revived. but the public had seen it before, at fifty cents a ticket, and naturally declined to pay a dollar and a half for a second view of it. In July, for the first time in its history, the Madison Square was closed. It reopened early in August, with "The Willow Copse;" but it might better have been kept shut until the Autumn. In the jargon of the profession this old melodrama is called "The Willow Corpse," and it proved to be very dead indeed.

How the old times came o'er me as I sat through the first night of this revival! The French original of this play was the sensation of Paris nearly forty years ago. Boucicault-then called Dionysius Lardner Bourcicault -increased his youthful reputation by adapting it for the London Adelphi. There it brought fame and fortune to Benjamin Webster, whose impersonation of Luke Fielding has never been excelled. For years it was a favorite domestic drama, both in England and this country, and I believe that C. W. Couldock was the first

The play has grown trite and tame, and so has Mr. Couldock. We now laugh at the tricks of playwriting and acting which used to impress our parents. The performance at the Madison Square, although capable and careful actors were in the cast, seemed like a burlesque. Mr. Couldock and Carrie Turner, Mr. and Mrs. Charles Walcote, Tom Whiffen and Sam Hemple, were all wasted upon the musty, fusty rubbish that once moved thousands to tears and laughter. The audience smiled as the simple plot progressed, and gave a sigh of relief when the final curtain fell.

Nevertheless, neither time nor change can weaken the tremendous effect of the scenes between Luke Fielding and his daughter when the old farmer discovers her dishonor and renders the account of his stewardship. Our playwrights construct more clever melodramas, but they no longer originate such situations as these. They lack that touch of nature which makes the clumsy "Wil-

low Copse" immortal.

But the most curious incident of the Summer was the unauthorized production of "The Mikado," for one night only, at the Union Square. D'Oyly Carte, the agent of Gilbert and Sullivan, had sold the New York right to manager Stetson of the Fifth Avenue. Thereupon manager Duff, of the Standard, proclaimed his intention of pirating the work, and rehearsed it for production in September. Sydney Rosenfeld forestalled them both by bringing it out at Chicago, and then suddenly transport-. ed his company to the Union Square.

The legal representatives of Carte found Judge Wheeler, of Vermont, in town and obtained a preliminary injunction against Rosenfeld, who transferred his company to a friend named Abrahams. "The Mikado" was produced, and the next morning everybody concerned was declared in contempt of the United States Court. A general scattering ensued, and the Union Square was

Abrahams was subsequently arrested and put under bonds. Rosenfeld surrendered himself and gave his own recognizance. Managers Shook and Collier were ordered to show cause why they should not be committed. At this writing the matter is in abeyance; but Judge Wheeler seems inclined to be merciful.

Of course, it would not be fair to criticize such a performance of "The Mikado;" but the opera seems to me to be more popular than "Iolanthe" or "Princess Ida," and Alice Harrison and Roland Reed made decided hits as the heroine and the Lord High Executioner.

MUSIC asserts itself in the programmes for the autumn season. We are to have grand German opera again, at the Metropolitan; grand English opera-or opera in English-under the auspices of Mrs. Thurber, at the Academy, and then grand Italian opera, with Colonel Mapleson as the impressario. The Academy is being handsomely refitted for the double campaign.

Besides these three grand opera companies, and the usual variety of comic operas in English, Judic is to give us a season of French opera bouffe, at Wallack's. She is already on her way to this country in consequence of some difficulty about the copyright of two of her pieces, which Lotta claims to have purchased.

Bartley Campbell is the most prominent figure in the dramatic world of New York at present. He has opened the season at Niblo's Garden with a classical melodrama, called "Clio," and he has become the manager of the unlucky Fourteenth Street Theatre in order to produce his own works satisfactorily.

In tragedy we are to have Mary Anderson, at the Star Theatre; Margaret Mather, at the Union Square, and the usual starring tours of Edwin Booth and Lawrence Barrett. Poor John McCullough will be missed. He has been declared hopelessly insane, with lucid intervals, and committed to an asylum.

Robson and Crane will give us Shakespearean comedy; Manager Daly will continue his adaptations of German comedies, and enough farcical comedies have been written during the past three months to occupy all our theatres for a year, at a week apiece. Whether they will fill the theatres is another question.

From abroad the most important news is the failure of Patti in "Carmen," at Covent Garden, and a subscription to celebrate the twenty-fifth anniversary of her London début; the production of an archæological ballet at the Eden Theatre, Paris; the retirement from management of Mr. and Mrs. Bancroft, who are going to write their memoirs; and the continued success of Irving, who bestrides English theatricals like a co-STEPHEN FISKE.



ELEANOR AND KATHLEEN GREATOREX.



HE Greatorex sisters are of artistic lineage through both their parents. Henry W. Greatorex their father was a well-known organist and composer. who came early to New York from England, and whose name. through the "Greatorex Collection" of church music, is familiar to a generation which never knew him personally. His father was leader of the "Ancient Concerts" in London, and sleeps among the famous dead of Westminster

Abbey. Back of these two stretches a long line of artists, but artists of the ear and not of the eye, as are the two young and only representatives of the family On the mother's side, on the contrary, the bias is entirely to picturesque art. Mrs. Greatorex has long been one of the foremost artists of her sex in America, and by her etchings has achieved honorable recognition abroad. Curiously enough, the artistic tendency upon the mother's side is exclusively feminine, manifest in the mothers and grandmothers rather than in the fathers and grandfathers. The Greatorex sisters have in their possession-preserved when many others were dispersed and lost-a sylvan scene of ideal shepherd and ideal flock, painted by their maternal great-grandmother, the English wife of a Protestant minister in Ireland.

Henry W. Greatorex and his wife came from London to New York not long after their marriage, and their daughters were both born here. Mrs. Greatorex, who was herself born in Ireland, entered speedily and thoroughly into the life and sympathies of the country of her adoption. At her husband's early death she turned to pencil and brush, opened a studio in the old Dodworth Building on Broadway, and has ever since been closely identified with the art history of New York. In those days the two little girls with their young brother spent the summer months in charge of a niece of Leigh Hunt, near Islip, Long Island, while their mother continued her work in the city. It was a charming place, the garden of syringas, hollyhocks and roses as old-fashioned as the dimly and mysteriously garretted house, and the low melancholy pulse of the near ocean chanting in harmony with sobs of the nearer pines. It was a region of wild flowers, and the favorite amusement of the three little ones was gathering these delicate stars of earth and massing them in colorful bouquets or weaving them into airy garlands, without a dream of the more enduring part flowers would play in the after-life of the girls.

When her children were a little older the family moved to Cornwall-on-the-Hudson, where they lived with Mrs. Despard, the sister of Mrs. Greatorex, and her collaborator in "Picturesque New York." The little girls and their brother, with their cousins of similar age, made a solid body of young recruits to the service of art, for here began their first instruction and experience. Mrs. Greatorex went daily upon her sketching excursions, accompanied by this guard of youthful enthusiasts. From her they received continual but not systematic instruction, like all children of artists rather imbibing teaching than formally receiving it. They had no real lessons, but ran constantly to their wiser and older companion for approbation or criticism. Their ambition was high, and the ultimate purpose of their work was Christmas and birthday gifts to all their friends.

During some months Mrs. Greatorex studied in Paris with Émile Lambinet, the landscapist, the children re-

Dodworth Building, at Twenty-sixth Street and Fifth Avenue. Here the children were in their glory, for they received not only the benefit of their mother's teaching, but the kind though not always flattering criticism of the colony of artists there established. At this time Mrs. Greatorex became convinced that one of her daughters possessed striking talent of the spontaneous and impulsive sort that would come to development under any circumstances, favorable or unfavorable, while the other needed the artistic atmosphere in which she was really growing up to bring forth her native ability. "I know now that I was entirely mistaken," says the mother, smilingly, to-day "my mistake was the usual one of supposing a slower growth indicated less talent." It may be left to the admirers of these gifted daughters of a gifted mother to guess "which

In 1870 the sisters made their first voyage to Europe in company with their mother, who then made her third. Up to that time they had drawn much from casts and more from wild flowers, but had not attempted color. The summer of 1870 they spent among the quaint gables and dim streets of old Nuremberg, making there their first serious attempts at sketching from nature in the open air. One delights to think what a glorious experience that must have been both to the fresh young students, unused to the picturesqueness of steep roofs and sculptured walls overlaid with the rime of ages, and to the older teacher, whose artistic sympathy is keenest (view her etchings of old New York) for the handiwork of dead ages, veiled and ensphered in the poetic idealism and melancholy of natural decay.

The following winter was spent in Munich, in the study of German and music. Here they found many friends, chief among whom, as artistic helpers, were Toby Rosenthal and our former countryman, David They also studied much and profitably in the gallery of the Pinakothek, where they copied old masters, and made notes from original drawings. Still later, they drifted down into Italy, visiting the galleries of Verona, Bologna and I'lorence. In Rome they studied where Fortuny made his Italian mark, in the rusty, musty, dusky, smoky, weird, dishevelled and strange, but cosmopolitan and effective atelier of the world-famous "Gigi." The next winter saw them again in Munich, after their return from that idyllic season in Ober-Ammergau, which Mrs. Greatorex has illustrated in her " Homes of Ober-Ammergau."

Art opportunities for women were more limited at that time than at present in Munich. Their only way, therefore, was to unite with two or three other students to form an atelier and engage a professor to criticise the work. In this way the sisters took their first lessons in color under the direction of Carl Otto. A year later, after a summer spent in sketching in Switzerland, the family returned to New York, where the sisters began teaching and Mrs. Greatorex commenced those drawings of old New York in which one recognizes the closeness of her artistic sympathies with old Nuremberg.

In these American years come sketching tours in Colorado, fruitful in pen-and-ink drawings that were reproduced and published in a manner more satisfactory to the interested public than to the artistically critical designers, Miss Eleanor Greatorex illustrated some children's books, of which she speaks without much pleasure, and their chief work was teaching the painting of field flowers, thistles, mulleins and the harsh but decorative growth of wild pastures. Some of their pictures of such subjects were exhibited at the Centennial, and received honorable mention. Their studio at this time was in the Young Women's Christian Association building, where they received pupils, and painted panels and porcelain, while Mrs. Greatorex worked at a studio in the country. The sale of Mrs. Greatorex's historical and artistic collection took place in one of these years, and Alfred Corning Clark became possessor not only of the entire collection of original Greatorex pen-and-ink drawmaining in America. At her return, during the sixties, and many rare prints, famous autographs, and woodshe took a studio in what was then called the New carvings of Nuremberg and Ober-Ammergau.

In 1879 the three returned to Paris, where the sisters placed themselves under the instruction of Carolus Duran and Henner, two masters as remote from each other in technique and in artistic nature as the antipodes. The following year the family went to London, where Miss Kathleen Greatorex painted in the studio of the distinguished English artist, Miss Emily M. Osborn. Miss Osborn, a pupil of Piloty, is the painter of "The Governess," now owned by the queen. One of her best-known pictures is "God's Acre," two little girls visiting their mother's snow-drifted grave. She has lately painted Madame Bodichon, George Eliot's friend, for Girton College, and her work is widely known through engravings and wood-cuts. The sisters worked valiantly while in England, and one of Miss Kathleen's flower pieces was bought by the daughters of Richard Cobden; a large figure-piece of Scotch fisherwives, by Miss Eleanor, was bought by Alexander Mitchell, of Milwaukee. After their return to Paris they met the artist, Arthur Melville, from whom they learned to "flood" water-colors, instead of the more usual dry method. In 1880 they exhibited three large water-colors in the Salon, which were well hung. During these years they spent the summers at Veulesen-Caux, at Chevreuse and Cernay, and at Grez (Seineet-Marne), living in picturesque auberges, and enjoying the companionship of the clever and ambitious artists who frequent them. During this time Mrs. Greatorex painted her well-known "Cressonière" and Miss Katheen her "Cobia Scandens" for the Salon.

In the autumn of 1880 the mother and daughters went to Algiers, where they lived out of the city, on the Mustapha hills. Every day they rode into the town, sketching as they could, for, as everybody knows, it is almost impossible there to get models. To the Salon of 1881 Miss Kathleen sent a strong head of an Arab, in oils, also a life-size portrait of a street musician. Mrs. Greatorex and Miss Eleanor occupied themselves with street scenes and flowers in oils, painting banana groves, almond flowers, hedges of aloes and prickly pear, and the wild scenery of the hills. Some of these pictures were exhibited in the New York Water-Color Exhibition of 1882, the largest being bought by the artist Church. The president of the Water-Color Society, Mr. Wood, became possessor of Miss Kate's Salon pictures.

The home of the artists in Algiers was a wild place, so lonely that it was considered unsafe to go out of doors after dark. The former occupant had been murdered at his own gate just before our artists took possession. Still, they were never molested, but, on the contrary, were always politely treated both by Arabs and Spaniards. Once, stopping at a café door to get a certain angle of view, the noise within was instantly hushed, and they were soon left in complete and solitary possession.

Sickness and sorrow broke in upon the happiness of those bright Algerian days. No longer was travel pleasant or the world beautiful, and desolate hearts asked only for home. The invalid sister, Eleanor, scarcely yet won back from death, was brought back to New York in August, 1881. No work was attempted until the opening of the next year. In February, 1882, the three artists took possession of one of the Sherwood studios, where they have since remained. Here they formed the class which has sent so much good work to all the New York exhibitions. This class, which averaged last winter sixteen students-the majority exhibitors and professional artists-met three mornings of each week to draw and paint flowers and from the draped model. The favorite subjects have been hothouse flowers, and Miss Eleanor's own exhibition-work has been principally those sumptuous, deep-hearted roses known to all picture lovers, while her sister's contribution to the watercolor exhibition last year was the exquisite "Incense' roses falling from a church lamp. The pictures sent to this year's exhibition, the large portraits in aquarelle of a Burne-Jones young lady, and the "Silence," an unstrung mandolin among roses, are still fresh in the public memory. During these years at the Sherwood the ings, but also of much New York historical furniture summers have been occupied by sketching principally in the neighborhood of their summer home among the Shawangunk Mountains, in Ulster County. This is a

mountain farm-house, upon which the artists came by accident, and which had been too long neglected and deserted to tempt any practical person, but which was attractive beyond description to lovers of the picturesque. From the piazza of the weather-beaten old house the view extends over a valley more than twenty miles in length, following the windings of the Hudson, until it disappears among the mountains at Cornwall. The region is famous for its wild berries, and the gatherers who come from far and near are delightful subjects for the artist's brush, and the wild roads blaze with rhododendrons, azaleas and fields of laurel. The artists have named their home "Chetolah," or "Sweet Repose;" but lying in hammocks in the old orchard, the purple valley, in its boundlessness and gold-shot mystery of purple haze, reminds them so much of the Algerian sea from the hills of Mustapha, that they often talk of changing the name to "Tefkira," the Moors' word for remembrance. In this dreamy nook the artists receive a class of students every summer.

During the busy winters at the Sherwood the sisters accomplished, amid their other work, the decoration of the ladies' reception-room at the Dakota, a large apart-

ment house near Central probably the first women in this country who professionally mounted the painter's scaffolding. They executed all the decoration of ceiling, walls and curtains, the latter being done upon huge stretchers in their own studio.

The limited space remaining forbids more than the briefest allusion to the character of the sister's work. Every frequenter of the New York picture exhibitions knows subtle delicacy of tone in Miss Kathleen's pictures, the glowing

magnificence of Miss Eleanor's color, and the broad, free sweep of her brush. Few women artists of our own, or, indeed, any other country, are so fortunate and so uniformly successful as they-so fortunate not only in every aid and incentive to thorough artistic training, but also in the possession of that genuine talent without which all the rest is as nothing; fortunate in attaining so young the artistic and material success that usually waits for much older heads and hands. They have been fortunate in their ancestors, doubly fortunate in their mother, fortunate in all the myriad seen and unseen influences that make human lives what they are. They have done good work in the past, they are doing better to-day, in the years to come they cannot easily fail to place their names high among the artists of our time. M. B. W.

BEAUTIFUL impressions of an etched plate may be made by inking it in the usual way, and flowing liquid plaster of Paris over it. The plaster takes off the ink as completely as the most careful printing, and gives a unique panel picture which can be framed, and which will produce an effect at once curious and pleasing.

SOME EXAMPLES OF PEN DRAWING.

PEN drawing grows more in favor, year by year, as a study for amateurs. This is not surprising, for, apart from its simplicity as a means of noting one's impressions, it is the easiest and otherwise the most desirable medium for the first attempts of an art student in the field of book or magazine illustration. It is for these reasons that we do not hesitate to recur to the subject frequently, even at the risk of iteration. In July, 1883, we published an exhaustive article on "The Theory and Practice of Pen Drawing," beginning with fac-similes of drawings by such masters as Dürer, Raphael and Titian, and coming down to-among that of others-the work, in the same direction, of Rousseau, Huet, Fortuny and Géricault, and Liphart, Woodville and Du Maurier. By no means the least interesting of that series of illustrations was the table of forty-two examples of limning, stippling and cross-hatching prepared by Camille Piton, with the excellence of whose pen drawings the readers of The Art Amateur have for years been familiar. Such a practical lesson in the elements of pen drawing is really so invaluable that when the edition of the number containing landscape drawn with the pen, and to soften the outside edges of shadows which otherwise would come somewhat harshly against the white paper.

AMATEUR PHOTOGRAPHY.

V.-PORTRAITS.

THE grouping of figures out-of-doors is one of the most difficult of the problems presented to the artistic amateur, as he must take into account personal idiosyncrasies-such, for instance, as vanity, self-assertion, or shyness. In every group there are some persons of greater social prominence than the others. To make an artistic picture, the persons who by virtue of some special circumstance expect to be most conspicuous may, on account of their dress, require a subordinate position. To adjust all these slight but difficult matters requires some tact and patience. Mr. H. P. Robinson, whose artistic photographs have won him exceptional reputation and make him a competent authority, says that the figures must be of the subject as well as in it, in order that the unity of the photograph may be preserved. For illustra-

tion, take a beautiful photograph of his own, called "Blackberrying." This is simply a landscape, in which in the middle distance is a low thicket of bushes with a path extending into the foreground. Here two children are stooping, as if gathering berries. It would be a good plan always, even when the figures are the principal object before the camera, to make them illustrate some theme. This not only gives unity to the picture, but makes it more enjoyable. It takes away from the portraits the disagreeable and al-



PEN DRAWING BY FREDERICK A. BRIDGMAN. AFTER HIS OIL PAINTING,

the talk is exhausted, we shall republish it for the use of later readers of the magazine, as we have done Mr. Piton's no less instructive table, showing the colors to be used in figure painting in oil, water, or mineral colors. Most of the illustrations accompanying this notice are by that very capable American artist, Frederick A. Bridgman, of whom a biographical and critical notice, by Edward Strahan, appeared in these columns some years ago. A fragmentary sketch was given then of the picture at the bottom of page 71, of which this time the whole composition is presented. Percy and Leon Moran are accomplished pen draughtsmen. The hurried sketch by the latter is of the slightest kind, but it shows the skill of a practised hand. Boughton's vigorous drawing is made with a quill. The original was on blue cardboard, and consequently looked less harsh than the reproduction of it does here. We give the portrait by Liphart as an example of various kinds of lines that may be used in careful pen illustrations to indicate differences of texture. The fine shading of the flesh has been gone over with the roulette after the plate has been made, breaking up the lines in a very effective way. The same means is sometimes employed to give the illusion of distance in a in the direct sunshine they are apt to appear as white

most inevitable look of sitting for a picture, which too often results in the figures appearing either stiff and constrained, or else ridiculous. In another charming photograph by Mr. Robinson, two laughing girls and a young man in knickerbockers are knocking at a cottage door. In still another, the same figures are in a hay-field in hay-making costume. It is said that it was Mr. Robinson's custom to carry with him in his photograpic tours some simple properties-such as peasant hats, laced bodices, and other articles of dress suitable for rural scenes.

If the amateur has some accommodating friends very interesting pictures may be made in this way. The por traits, it will be found, are much more entertaining, and the taking of the groups more interesting to the sitters. The special costumes are not necessary. Rustic bridges, stiles, fences, and the accessories of the landscape will suggest situations to which modern dress lends itself equally well.

A word must be said of the other requirements, since the place and the figures are not sufficent in themselves to produce an artistic picture. The first requisites of a good picture are light and shade. If the figures are posed spot, and in this also there is choice. The light must be gether, to unite them by some common interest, without (which is very common, as we see in professional pho-

diffused. In general, the shadow of foliage is too dense. If less dense, the patches of sunlight sifting through, however attractive in nature, are apt to appear in a photograph as unsympathetic blots that may fall exactly in the wrong place. If even the right luminosity of the shadow is found, the surrounding sunlight may be so broad and unbroken as to overpower the picture. On a gray day, of course, the matter in this respect is more easy to manage; but at the same time, one lacks the force of contrast which strong shadows, when properly managed, give to the picture. It will be seen that a great deal of discretion is required at the hands of the photographer, and his mind must be quick to act in balancing all the pros and cons which enter into the artistic make-up of a

The best possible place for making portrait-groups is in the shadow of a building. Here the light is diffused and luminous. In these days of Queen Anne villas, with angles and nooks, bays and balconies, very pretty posing for portrait-groups can be easily arranged, to which the architecture will make a suitable background. Where there are but two figures the picture almost makes itself. If these are of a man and woman (especially of a young man and woman) it is an even simpler matter. There is, for example, a window hung with vines; the maiden within bends out and plucks a flower

blotches in the landscape. It is better to find a shaded thing, of course, with two figures is to bring them to-example, you place two persons against a balustrade



PEN DRAWING BY FREDERICK A. BRIDGMAN,

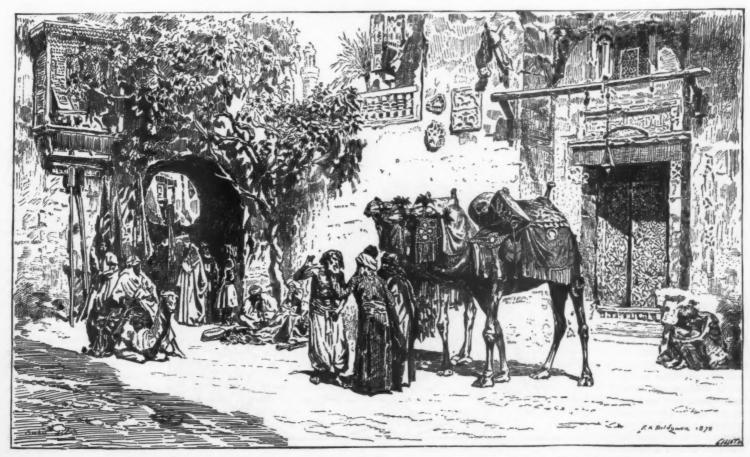
gives opportunity for very graceful lines in reaching for toward the camera. At the same time, care must be dozen people make up the picture. The veranda is sup-

tography), do not put them on the same side, looking at one another, but place one on the farther sidethat is, with feet hidden from viewand let either be looking off at some common point, or perhaps appear to be talking to a third person. It is needless to dilate on this theme-artistic instincts are pretty safe guides. The chief thing is to pose the figures so that they will have the least appearance of posing, and yet satisfy all the requirements of the camera.

In larger portrait-groups the difficulties increase. It is hard to give a centre of interest to a number of people without sacrificing somebody. and no sacrifice is more unwillingly made. A rise of ground, a stile, a fence, a mass of rocks-any of these will suggest situations that can be happily utilized. In groups where architecture can be used as a background, a corner with steps is, for various reasons, the best possible, If the wall is light, the group gets plenty of relief. The steps allow interesting grouping in which everybody gets a show, and at the same time the figures are brought comparatively near together. Lastly, the top of the doorway to which the steps lead naturally forms the apex of the pyramidal form in which groups can best be arranged.

When there are a number of persons to be photographed on level ground, they may be advantageously arranged in separate pyramidal groups. This is one of the very

for the man expectant without. The attitude of the girl setting them to stare at one another or to face directly common watering-place views. A low veranda and a



DEPARTURE OF THE HOLY CARPET FROM CAIRO.

the flower, as well as for a good view, in full light, of the face. A balustrade is easily managed. The principal of lines is always effective, but must be varied. If, for the point of support for a pyramid—that is to say, against

The others are seated on chairs, on the floor-which is slightly elevated from

the ground-and standing on the ground. The pyramids are in this way connected, and the whole group brought together in a larger pyramid, the apex of which is formed by the arch of a window above the roof of the piazza, and directly over the space between the two columns.

In the effort to group sitters, the accessories, the background and the materials at hand will suggest much; but it is well to have some scheme in the mind before beginning. Modifications will naturally arise, but as a rule the least "fuss" and change will secure the most satisfactory results. The more subtle effects of color

black, judiciously disposed, is of great value in enforcing

the unity of the picture. A word must be said concerning animals, always so valuable an adjunct of landscape, and one so difficult to secure. There is nothing to be done with animals (since they cannot be made to understand the necessity of posing) but to wait an opportunity. Here all the advantages of instantaneous photography come into effective play. The most interesting result of the difficulty in taking animals is the invention of two cameras by two different artists-Mr. Walter Clark and Mr. Calvin Rae Smith-for the purpose of securing animal studies. The differences between these cameras need not be described. Their aims are the same. The cameras are inclosed in canvas telescopic cases, and the grazing flock considers the photographer no more than the familiar peddler of long acquaintance. When the top is raised it makes the necessary hood for the ground-glass plate, which is now on the top instead of in the rear of the camera. A small mirror inserted inside reflects the image again on to the groundglass plate, and this double reflection for the first time gives us the image right side up. This is in itself an immense gain. Meanwhile the camera has been adjusted and the dry plates put in place. The operator walks calmly about with his hand on the button which regulates the focus. The moment he gets the pose he wants he touches a spring. the automatic shutter exposes the lens, closes it, and the photograph is taken. It is ev-

each a person standing leans, and forms the centre and methods of photographing give the animals time to seek

the highest point of a subdivision of the main group. greener fields and pastures new, an important step has ment. The chief necessity is a sufficiently diffused light,



PENCIL SKETCH IN THE HARVEST FIELD. BY D. RIDGWAY KNIGHT.

must also be considered. It has been found by experi- been taken that can be utilized in other ways-in street from the sharp lines that come with exact focussing, enced photographers that a bit of pure color, white or scenes, for instance, when action forms a conspicuous bring photographs much more nearly into sympathy



PEN SKETCH BY LEON MORAN, AFTER A WATER-COLOR DRAWING,

ident that by dispensing with the operating cloth and tri- part of the living picture. In views of children at play, sol- as it were. If he does not fall into exactly the snare that pod, and thus obviating those delays which in the usual diers drilling, and the like, the new method is invaluable. was prepared for him, the probabilities are he has taken

Photographs taken in-doors demand different manage-

which is difficult to get from a window. quantity of light is by no means so important. We dismiss from consideration the professional photographer's desire and necessity for quick exposures. We have not his powerful lenses, but may be satisfied with the results attained in other ways. It may, perhaps, be a matter of opinion, but the most artistic photographs, to my mind, so far as half-tones and gradations are concerned, are arrived at by means of the least amount of light and the longest exposures. I will even add that the artistic effect is increased if the camera is a little out of focus. The gradations of tones, with the high lights seen only in touches, and the escape

with modern art. The most remarkable photographs I have seen in this respect are taken by a young woman an amateur-whose special qualification is her keen artistic instinct.

In posing, and in arranging backgrounds, pictorial effects might be well studied. The best rule, of course, is to keep everything as simple as possible. Avoid detail. Backgrounds should be restful. Every one must have noticed the crowded and confused look in photographs of interiors, even of rooms which one knew to be picturesque in arrangement. As the camera only includes a single angle of vision, the furniture and bric-à-brac are usually crowded into the photographic area, and the result resembles a section of an old curiosity shop. That which is true of interiors is much more true of a portrait. Simplicity belongs to both the pose and the accessories. Women lend themselves easily to the camera; their avocations are picturesque and give occupation to their hands; their draperi are not only an assistance as draperies, but they conceal the legs and feet, that prove so unmanageable in masculine portraits. Happily, fulllength figures are not now considered desirable.

A skilful photographer says that in photographing a man he exercises all his inge nuity; when women are his subjects, he follows, in great measure, their lead. Having made up his mind as to how a particular man will he ar inges background and accessories so that the man will fall into the desired pose by accident,

that which is more natural and better, and this, with any slight alteration that may be absolutely necessary, should be seized at once. It is a good plan to make your sitter move about and stop just where he is to be photographed. This gives a feeling of life and movement which cannot be got in deliberate posing. The action of the body depends very much on the position of the feet, which in posing are apt to be firmly and squarely planted, as they are not in suddenly-arrested motion.

Hands are apt to look large in a photograph, not because the camera has a special tendency to take hands large, as some people seem to think, but because few people understand that a well-shaped hand is, in fact, the length of the face, and proportioned on that line. But since hands are supposed to be of more than normal size in a photograph, it may be well to adopt some of the many ways of disposing of them so they will look smaller.

SCENE PAINTING FOR AMATEURS.

V .-- HOW TO PAINT EXTERIORS.

THE scenic setting of the stage is made up with drops and flats, which furnish the back of the scene; wings, which provide the sides; set pieces, which lend variety to the arrangement of the stage, and borders. The latter are strips of canvas, painted to correspond with the rest of the scene, and hung from the ceiling, so as to give a finish to the upper part of the stage picture. All are painted in the same way, or with the same materials, and a description of the painting of a drop will apply to all the other kinds of scenery.

To begin with, mix such tints as your scene requires from the colors in your stock pots, in other pots capable of holding enough of each special tint to do the work demanded of it without being exhausted. This is essendirected in the previous chapter, mix some raw Sienna with thin or working size so as to form a glaze, and with a large brush cover your foreground with an even coat of the mixture. When this is dry block in your shadows with stronger Sienna, using a little Vandyck brown in heavier parts. This furnishes you an admirable groundwork over which to lay your solid color.

Next mix your colors for sky and distance. For the deepest color of your sky take ultramarine and whiting, with a little verditer; for the grays a mixture of ultramarine, white and Indian red, with a little indigo and light ochre. For lighter blues you can use your deep sky color, tempered with whiting. For the lighter grays the addition of whiting to the gray mixture will serve. For the lights of your clouds mix a little damp lake and size thoroughly in a pot, so that no lumps are left in it, and add to it whiting and size, with just enough orange



"SYMPATHIES." PEN DRAWING BY GEO. H. BOUGHTON, AFTER HIS PAINTING.

One of these is to rest the hard on the little finger, curving the fingers slightly inwards. The best use of the hands is to allow them a natural pose with relation to some object—as a letter, book, or piece of embroidery. In conclusion, one can only urge allowing things to take care of themselves somewhat. Let drapery fall into its own folds, and remember that art must be concealed as much as possible.

M. G. H.

It is often desirable to introduce figures or objects into a picture, when it is so far advanced that any mistake in placing them might injure the whole work. In such a case paint your additions in body color on a bit of tracing paper, and you can shift them about over the picture until you find the proper place for them. Then trace them through, or draw them carefully in their places, and you will be safe.

tial, as it is almost impossible, even for a trained scenepainter, to match a tint exactly when he mixes it over again. Consequently, if your color runs short, you are certain to get your scene patchy by trying to eke it out with a second mixing. In preparing tints, always make a pot of whiting and size first. Then in another pot put the color or colors the tint calls for, and pour in the whiting, stirring as you pour, until you have secured the tint desired. All tints in distemper painting dry lighter than they look when moist; and you must allow for this by keeping your tint darker than you wish it to be on the canvas. There is really no rule by which you can be guided in this respect, but a little experience will teach you how to overcome the difficulty.

In order to simplify matters, I will divide my instructions into two parts, applying respectively to the painting of exterior and interior scenes.

In painting an exterior, having secured your outline, as and acquire a dexterity which will astonish you. The

chrome to tinge it. This will give a warm tint, that will lend your clouds light, air and transparency, and that you can work into the grays with pleasing effect.

These colors will be amply sufficient for sky work. When they are thoroughly mixed and ready to hand, go over your whole sky with a mixture of working size and whiting, of the consistency of milk, using a large brush, or covering the cloth thoroughly. While this is damp begin putting your sky in over it. Your own intelligence and artistic feeling must be your guides here. In a general way, however, it may be advised that you begin working at the top of your scene, so that the drippings of your brush will not mar the work below.

Lay in the gray of your clouds first. Then put in the blue of the deepest parts, and finish with the lights. The large brushes, rendered heavier by the color in them, will be clumsy at first, but you will soon get used to them,

fewer small tools you use on a sky, the better. The effect should be broad and the work simple. Avoid smoothness of finish, but do not, on the contrary, be content with a mere rough effect. The damp priming over which you work will give a harmony to the tints you lay over it. In painting warm skies and sunsets I usually mix a little yellow ochre with this priming. If you require spots of darker color than your pots furnish, you can take them from the palette and mix them in on the canvas with your brush, as long as the colors on the cloth are still damp.

Keep a pot of water to wash your brushes in and a pot of size within reach. Before you commence painting on your sky make sure that your colors are of such a consistency as to flow freely from the brush and to cover the canvas well. In dipping a large brush keep the color at least an inch and a half from the handle, and you will avoid much dripping.

The sky being laid in, turn your attention to the distance and middle distance. The dark blue and gray of the sky will furnish you with the colors for distant hills and water. You can warm or temper them with such colors as your judgment suggests. Bear in mind, however, that for sky and distance to harmonize, they must be finished in one painting. for all touches laid upon them when they are dry are harsh and lacking in the tenderness necessary for the production of the effect of air and transparent light.

The laying-in of the local color of the foreground follows. This requires new mixtures, which are governed by the character of the scene. For wooden buildings the Siennas furnish proper mixtures, warmed with Indian red and lake and made gray in the shadows by ultramarine. For foliage in the middle distance Dutch pink, raw Sienna, a little Vandyck brown and indigo, may be used. For the foreground you can resort to your positive greens. A good, quiet general tint may be obtained by mixing Dutch pink with indigo or blue verditer. Light ochre with green lake gives a rich green, which may be cooled by the addition of indigo. For light greens se lemon chrome, a little Dutch pink and emerald green. Orange chrome,

Dutch pink and lemon chrome are suitable for light, warm foliage, and flake white with lemon or orange chrome, where an extra high light is required.

Every man has his own way of painting, and it will be as well for you to create one for yourself. The best suggestion I can make to you is to lay in your light masses of foliage first, follow with the dark ones and shadows, and finish with the high lights.

In treating your landscape, follow the same rules as in painting your sky. Work it all in while it is wet, and you will find the harmony perfect, aided as it will be by the ground color. When it is dry, put in your deepest shadows with glazes of Vandyck brown and a little burnt Sienna, or whatever other dark colors its character may demand. Touching in your high lights will then complete the work. Middle and high lights should all be mixed on the palette, and the former should be touched on while the ground color is yet damp. This gives them a union with the mass of color they relieve.

For sunset or evening skies the colors are of course to be chosen from the more brilliant and warmer grades. The chromes are the best yellows for sunsets, and orange red, damp lake and vermilion are the best reds. With these and ultramarine the effects of nature can be admirably counterfeited in the light of the stage. In painting any sky, I would advise you to prepare yourself with a sketch in water-colors, so that you may have your color scheme clearly before you. It is desirable to preserve the atmospheric quality of the scene, and if your colors are muddled and soiled by many alterations and mixtures you destroy the very effect you should most seek to attain.

In painting a moonlight exterior, use ultramarine and Sienna in laying in your foreground, and work your sky in ultramarine, white and yellow ochre over a glaze of yellow ochre, making the grays by a mixture of Indian red, ochre and ultramarine. The most realistic moon-

first. Then with a sharp knife cut out in the drops the spaces you wish open, and glue to the back of the cloth an open network, which you can purchase made expressly for the purpose. In case this should not be available, coarse blue gauze will do, though it is not so transparent. The network is a necessity in a cut scene to keep the canvas from turning and curling, which it will inevitably do when much of it is cut away. But where there is only a little cutting done the net can be readily omitted without disadvantage.

With these directions, general and specific, and your own taste and ability, you can feel your way toward creating the landscape effects commonly demanded for the amateur stage. Of the making of wings and set pieces I will speak later, since they involve recourse to the carpenter, and must be clearly understood to be well constructed.

Marine views are not often called for on the stage.

When required they are best constructed by painting the drop or back scene to represent water and sky, the horizon being about five feet from the stage. The wings should be painted to match the drop. When the scene represents a ship's deck, as in "Pinafore" or "Black Eyed Susan," copy your deck from some good print. A mast and rigging to the right or left of the centre of the stage (but never exactly in the centre, as it would cut the scene in half) will add very greatly to the effect. A single long plank, from six to ten inches wide, can be set on end, reaching up to the top of the stage and braced from behind, to represent the mast. The rigging can readily be made after a print. All standing rigging on a ship is painted black. Running rigging is left its natural color. The amateur will do well to avoid complicated marine scenes, and in fact trick scenes and effects of all kinds. These are only endurable when done in the most perfect style, and this requires the mechanism and drill of a large stage and its full army of workers.

JOSEPH F. CLARE.



PEN PORTRAIT. (CÉLINE MONTALAND.) BY E. DE LIPHART.

light effect on the stage is produced by preserving a certain prevailing quality of green in the scene. After laying in a moonlight scene, it is best to work it up with glazes, as they impart a mistiness to it, while body color would be apt to render the details too distinct. If you choose, mix verditer with your ultramarine in equal parts.

There are several ways of making a moon. The most convenient is the oldest, which is simply to cut a circle in your sky at the place where you wish the moon to appear, gluing a piece of thin muslin, or, better still, of tracing cloth over it, and lighting it from behind with a lamp. The same process of cutting out and lighting gives you ripples in the water, or the lights in windows. Spangles loosely fixed to the scene with thread or bent pins give a most realistic representation of stars. For the effect of stained glass, use sheets of gelatine in your windows instead of paper. Colored silks are also extremely effective for this purpose.

In preparing cut scenes, paint your scene completely

THE simpler your outfit for outdoor painting the better. You should be able to carry all necessary tools in a sketching box and a light bundle

under your arm. If you spend several days at work in one neighborhood or on one subject at a distance from home or studio, you can always get some neighbor to care for your traps, so that you need not be encumbered by them in travelling to and fro. Weariness does not predispose one for work, nor does the necessity of lugging home a burden make one eager for the next day's toil. It is very well to say that art should be a pleasure. It is; but there is a certain amount of unartistic toil connected with the practice which is mere duty, and the easier that duty is made the greater will be the pleasure associated with the æsthetic part of the work.

NEVER use a canvas more than two feet square with out a brace piece at the back. Otherwise your picture will almost certainly suffer from the warping of the stretcher, which will give it inequalities of surface that will seriously impair its value.

SOME NOTABLE PARISIAN ART SALES.

THE jeremiads of some of the French writers on art matters over the sale of many French masterpieces to Americans, while always amusing reading, are, at times, suggestive. Is it not really a little strange that a nation which was only yesterday supposed, not without reason, to be both ignorant and indifferent about art, should, all at once, begin to carry off important works of the best modern painters? Can it be that the Yankees, clumsy and heavy as they are, are becoming more polished than the French, as M. Eudel seems willing to believe? "They already possess journals devoted to art," he cries. "They have sales over there and are forming museums. They send us petroleum, cotton, and pork stuffed with trichinæ, and, in return, we send them our finest treasures, and lose certainly by the exchange, for our resources will be exhausted before theirs." That may be a natural view for a Frenchman to take, but Americans have a shrewd suspicion that they have paid pretty dearly for the training that has enabled them to appreciate what is worth having. Some of them may have their suspicions confirmed on reading the prices given at the Hôtel Drouot (as reported by M. Eudel) for works of art and objects of curiosity, such as they have long been supplying themselves with. It will be found, I think, that we have often given dollars where the Frenchman would give only francs, or, sometimes, nothing at all.

Take the prices at the sale of the 26th February, 1881, as given by M. Eudel. The catalogue, as he says, announces several of those fine works which the nineteenth century will have the glory to bequeath to the history of French art-works of Delacroix, of Th. Rousseau, of Decamps, of Corôt, of Millet, and among the best examples of each. The prices given were considered high, and the enthusiasm of the buyers was such that works of the second order by Bonvin, Collard, Manet, Courbet, Jongkind, Feyen Perrin, Michel shared in its effects. Well, what were those prices? Here are some of them. The "Entrée de Village," of Bonnington, the creator of modern French landscape art, sold for 2000 francs; Marie Collard's "L'Hiver," 1200 francs; Corôt's "Jeune Baigneuse," 5000 francs; Courbet's "Marée Basse," 2220 francs; Delacroix's "Le Barque de Don Juan," 7700 francs; Paul Delaroche's "Christ aux Oliviers," "une belle œuvre!" says M. Eudel, was put up at 20,000 francs, and brought 9200 francs. Jules Dupré averages about as well as Corôt, and one of his pictures, a large landscape of Limousin, brought a really considerable sum, 43,000 francs, some seven thousand francs more than the seven pictures by Corôt. Pictures by Levy, Jongkind, Marilhat, Michel, went for 2000 to 3000 francs. Prudhon's "La Paix" (Salon of the year 9 of the Republic) brought 7750 francs. As many dollars have been asked in this country for his and Gerard's drawings to illustrate "Daphnis et Chloe," virtually for a single drawing, the others being comparatively unfinished. There were, however, some good prices obtained at this sale. Besides the large Dupré, Rousseau's "Forêt d'Hiver," considered one of his best works, brought 48,600 francs; his "Automne au Jean-de-Paris," 46,000 francs; Millet's "Gardeuse d'oies," 35,500 francs; Delacroix's "Convulsionnaires de Tanger," a celebrated picture, 95,000 francs.

Turn to some other sales. Here is one of drawings and designs. Four drawings by Eugene Giraud to illustrate the "Chansons Populaires de la France" sell for 67 francs; one of Steinheil, 75 francs; one of J. J. Grandville, 50 francs-ten dollars.

The Wilson sale which took place in March, 1881, not in the Hôtel Drouot, but in a temporary gallery erected for the purpose, was an event not to be forgotten. Rembrandt, Ruysdael, Poussin, Delacroix, Meissonier, Sir Joshua Reynolds, Sir Thomas Lawrence, Mulready, Constable, Boucher, Watteau, Pater, Gérome and Millet were represented. The Watteau was the famous picture "L'Ile Enchantée." De Goncourt describes it : "On the banks of a quiet lake which glitters and loses itself in the distance among the shadows of trees, penetrated by the rays of the setting sun, we see a group of men and women seated on the grass, their eyes turned toward the snowy mountains of the other shore; beyond, an immense level plain, limitless and without end, but marked out, as in a mirage, by the horizontal light of evening." "A little black, this Watteau," says M. Eudel. M. Febvre bought it for 20,000 francs, and it brought the same sum at the sale "après décès" of his pictures.

latter especially is an admirable painting. They were

sold to the Berlin Museum for 40,000 francs each. It was here that Mr. Mackay got his Meissonier, "La Halte," for which he paid 125,000 francs. It was here that M. Secretan got the "Angelus" of Millet, which he has since sold to an American, for 168,000 francs. Millet had got for it 2500 francs. The Louvre obtained the "Kermesse," of Cornelius Dessart, for 15,000 francs; and a "Fête," of Dirck Hals, for 6000 francs; the museum of Brussels "Le Bac," of Ruysdael, 32,000 francs; a picture of Decker and one of Hoeydick, each 5000 francs. It will be seen that the museums do not always pay the very highest figures. A Rembrandt was retired. it is said, at 200,000 francs; another Franz Hals at 78 --100 francs; a Ziem brought 17,500 francs; a Delacroix Tiger Surprised by a Serpent," 24,100 francs; a Dupré, 3500 francs; a Diaz, 3550 francs.

But paintings are not the only things that these heavy and clumsy Yankees carry off from the polished, but economical, Frenchmen-by force of dollars. They have also taken to filling their houses with tapestries of Beauvais and Gobelins, porcelains of Dresden and Sèvres, eighteenth century furniture and hangings and knickknacks. We can only imagine what they pay for them. M. Eudel tells us what they fetch in Paris. Let us follow his account of the Double collection and sale.

M. Double, who was born in 1812, was educated at the École polytechnique, and joined the army as officer of artillery. He became aide-de-camp to Marshal Soult. On being retired, he gave himself up entirely to his passion for the artistic works of the old régime and endeavored in his residence in the Rue Louis le Grand, near the old Hôtel de Coligny, to reconstitute an interior of the eighteenth century. It was a work all the more meritorious, because it was a period of indifference and bad taste. People cared nothing for works of art other than pictures. The collector was looked upon as an antiquarian, and the dealer in curiosities, of whom he bought, was seldom anything more than the keeper of a junkshop. It was therefore a good time to pick up for a trifle things which later on, were to be worth fortunes, as will be shown when we compare some of the prices paid by M. Double with those given at his sale.

His collection was already famous before 1860, and it vas constantly visited by architects, artists and people curious about the past, all of whom were made welcome by the master of the house, in person. Once across the threshold, the visitor found himself brought back to a former century. In the vestibule was an old halberd, with the arms of Montmorency engraved on the blade, and an old Sedan-chair, lined with Genoa velvet and covered with green stamped leather. At the foot of the staircase was a fountain in gilt lead, representing Diana and Actæon, attributed to Falconet, The balustrade in wrought iron, of the time of Louis XIV., had come from the house of the famous financier Samuel Bernard. At the head of the stairs was a room modelled upon one of the smaller apartments of Versailles. The walls were hung with tapestries of Beauvais with grotesque designs after Jean Bérain. On a ground of yellowish brown, encircled by foliated borders of green, blue and gold, were represented all the fauns, nymphs, jugglers, dancers, elephants, dromedaries, colonnades and porticoes of antiquity. Furniture in rosewood, "Vernis Martin" and chiselled bronze, signed by such artists as Riesener, filled the little room, which also held some good and perfectly authentic pictures by Boucher, Greuze and Jacques Laloue. The antechamber contained a fine tapestry, "Summer," by Boucher; a little coffer in ebony, the medicine chest of Francis II., with its phials of old Bohemian glass and boxes of carved ivory; the two great vases of Sèvres porcelain, made to commemorate the victory of Fontenoy; and another great vase in blue and gold which has been engraved by Jacquemart in his "Histoire de la Porcelaine.

In the dining-room were girandoles in gilt bronze; a service of Sèvres and old French silver, chairs and sofas from Versailles, branded at the back, in the wood. Chambre de Roi, and a curious clock in the form of an organ, with an orchestra of monkeys in old Dresden clock. The chairs, covered in old Beauvais, with subjects from Lafontaine's fables, for which M. Double had often refused large sums in his lifetime, are said to be now in New York. The lot, "marquises, bergères, fauteuils et chaises," brought at the sale 51,500 francs. What are they held to be worth now?

"Three Graces," by Falconet, stood on the mantel-piece other things in proportion,

in blue marble mounted with bronzes chased by

Pass to the "Salon des Saxes." The rococo reigned there in all its glory. In the centre was a chandelier with many branches covered with flowers and Cupids. On the mantel the "Four Seasons"; about the mirrors, wreaths and bunches of roses and carnations. This is the sort of decoration which the King ordered in 1750 to the value of eight hundred thousand livres.

The boudoir of la Pompadour has become pretty well known by reiterated descriptions, since M. Double gave a place in his house to its gilt wood sofa in celadon silk and its ceiling by Boucher. That of la Duthé, whose "sourire à faire damner" and whose equipage with harness of blue morocco were the admiration of all Paris and the Comte d'Artois at Longchamps in 1771, is less known. Its panels, lacquered white, were painted by Van Spaendonck with roses and forget-me-nots. The mantel, in turquoise-colored marble, was ornamented with bronzes by Gouthière. At the end of the room, in an alcove, walled and ceiled with mirrors was placed the ottoman, and the portrait in miniature of la Duthé in her costume of thirdrate danseuse at the opera hung near it. The boudoir of la Duthé went for 10,000 francs, probably the best bar-

gain of the sale.

Among the buyers were MM. Alphonse and Gustave de Rothschild, the Duc de Montemart; M. Groult, maker of pates de foie gras; the Prince of Arenburg; the painter, Stevens; the Duchesse d'Avaray; the Princesse Lise Troubetskoi; and the Comtesse de Béhague, "dans un deuil ravissant." The heat was stifling, though it was only in the first days of June. Water was played from garden hose on the roof of the temporary gallery. The first day's sale was of the few pictures and books, and netted 380,103 francs. The second began with the arms and armour. A Japanese bow and arrows, worth about two dollars, brought 100 francs; a cane with jade handle 510; the Casque of Ivan the Terrible-perhaps--3000. The Montmorency halberd, from the vestibule, brought 800. Snuff-boxes with miniatures and enamels brought high prices; one in gold, enamelled, with six medallions 10,150 francs; one in blue Vernis Martin, inlaid with flowers in gold, bought by M. Double for 750 francs, sold for 4100; an oval box in gold, with portrait of Turenne, bought for 2500 francs, sold for 18,200. Another, in gold and brown enamel, set with pearls and a portrait of Anne of Austria, by Petitot, brought 10.800. A little box, gold and green enamel, with landscape and figures, cost M. Double 1500 francs and his successor 13,000. The "Fête de Village," miniature by Blarenburg, with twenty-four little figures, mounted on a box in gold set with pearls, was worth, in 1860, 6500 francs. In 1881, it was thought cheap at 20,100. M. Goldschmidt, of Frankfort bought for 30,100 francs a box with two miniatures of Blarenburg, the "Retour de l'Eglise" and the "Visite a la Nourrice," which had cost M. Double just 5000 francs

The third day's sale, it was the Sevres. The Fontenoy vases went to Mlle. Grèvy for 170,000 francs. A service of 107 pieces, which had belonged to Buffon and which he called his best edition of Sèvres, sold for 95,000,

Two days later were sold the clocks; that with the monkeys to the Marquise de Lambertye for 20,000 francs. M. Double had paid 3500, and at two former sales it was valued at but 1600 and 800. The Marquis de Trevise got the one with the apotheosis of Louis XV. for 27,000. Falconet's "Three Graces" went to the Comte de Camondo for 101,000. The total realized was 2,610,031 francs.

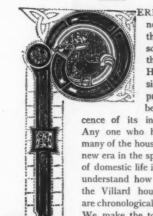
There are indications that the craze for things of the eighteenth century reached its highest point at this sale. It is not because of its artistic merit only that a piece of ornamental work by Gouthière or Riesener should be considered worth as much money as an important picture of the modern French school, yet, as will be perceived, these articles of furniture, now become simply objects of curiosity, brought as much as fine examples of Delacroix and Ingres, Rousseau and Millet in the season of 1881. Sentiment must have had a great deal to do with that, and fashion much more. That the latter has changed seems to be shown by the returns of the Laberaudière sale in January, 1883, where objects similar to those just described went for very much less money. At this latter sale, miniatures and snuff-boxes of the time of Louis XV. and XVI. might be had for 400 to 1000 francs, Another clock, perhaps the most celebrated piece of and specimens of old Japan porcelain with silver mounts There were five examples of Franz Hals at this sale, furniture of its kind in existence, which has been en- of the period of Louis XIV. for 200 to 400 francs each. including the portraits of Scriverius and his wife. The graved and described over and over again, that of the Clocks of Louis XVI. brought 800 to 1485 francs;







" THE VILLARD MANSION."



ERHAPS the most notable thing about the house in Madison Avenue, lately the residence of Mr. Henry Villard, is the singleness of the impression made by the beauty and magnifi-

interior decoration. Any one who has gone through many of the houses which mark the new era in the splendor and luxury of domestic life in this country will understand how this distinguishes the Villard house. Most houses are chronological and geographical. We make the tour of the ages in passing from room to room. This is Egyptian, that Mauresque; now we are in Italy, and now with Queen Anne; across another threshold

and our feet are in Japan. This by no means signifies that periods or climes are strictly considered. There is large eclecticism, and much clever adaptation to the wants and necessities of the new world. But our minds are nimble and imaginative, and these details count for more with those who dwell among the Louis Seize elegancies and chinoiserie, while the casual visitor takes in the predominant characteristics. When one emerges from one of these luxurious and (so to speak) polyglot dwellings, it is with confusion of mind and Babelish ringing in the ears.

The Villard house is conceived from a radically different standpoint. The group of buildings of which it forms one wing is copied from an Italian palace. There are, in fact, six houses, four of which are entered by the court-yard, which is inclosed on three sides, the fourth opening upon Madison Avenue. This subdivision by no means interferes with the structural unity of the general plan which, in this moment of architectural unrest, is so simple in line and proportion and so little dependent on ornament that in the popular mind it has almost no individual significance.

The Villard house occupies the entire right wing. The vestibule is entered, as has been said, by the court. On the threshold one gets the key of the interior-that which is the distinctive mark of each room-for the house within as without is strictly Italian. This is color; but the qualification must be conceived in a poetized, sublimated sense to convey an idea of the manner in which it plays so important a part in the decoration. It is the soft radiance which fills the vestibule that claims the attention, not the magnificence of the mosaics and the panellings of Sienna marbles that produce it. In the hall the same impression is strengthened. One walks, it might be said, in veiled sunshine. Above, beneath, no other color disturbs the tone resulting from the pale, warm Sienna marbles and the deeper browns.

The hall runs at right angles with the vestibule, opening at one end into the drawing-room suite, and at the other into the music-room. The walls are panelled to the ceiling with slabs of Sienna marble separated by slender lines of deeper tinted marble, inclosing an inlay of the lighter Sienna. The shallow vaults of the ceiling are inlaid with a graceful Renaissance design. The great fireplace is surrounded with a mantel of Sienna marble, a replica of an old Italian piece, in which female heads as medallions make the ornament. Above this is a beautiful figure in relief by Mr. St. Gaudens. The corresponding ornament on the opposite side is a coat of arms with its legend carved also in the marble slab. In line with the vestibule the grand staircase opens into the main hall. Here all is marble leading up to the goldpanelled ceiling, a flood of warm creamy tints, which the stained glass windows of the landing, restrained to yellows and amber, can only enforce.

The details of all this work are exquisite, yet so subor-

dinated that search is needful to discover them. About the entrance to the drawing-room, and the casings of the windows of the hall there is no wood. The Sienna marble is carried inward, giving a perspective, and the clear-cut simple beading of the lines of intersection is the only ornament. The elegance and simplicity of this treatment is as delightful as unusual. Lingering around the balustrades, one discovers that each is unlike. There is a certain graceful waywardness in each band, and a different ornament wreathes each curve. The striking feature of the stairway, after the sense of its spacious magnificence, is the clock. Golden rays tipped with silver point to the hours, and make a medallion set in a square frame, cut into the marble, in which the signs of the zodiac are left in low relief. The idea and the workmanship are both worthy of comment, but the chief service of the clock in its ornamental capacity lies in the effectiveness of the gold and silver, focalizing, one might say, the radiance of the hall.

The transition to the drawing-room suite is easily effected by mingling red with the warm creams. The room is divided by mahogany pillars into three divisions, which happily differentiate spaciousness from emptiness. These pillars, like the panelled spaces above the mantels, and the divisions of the wall panels, are covered with fine Renaissance ornament in inlays of white mahogany and pearl. Mr. Villard's monogram is skilfully woven into the ornament, and as indissolubly part of the decoration as the N and imperial bee of the Tuileries, which no change of regime can efface, without utter destruction. The variety and spontaneity of the ornament, which is lavished on every hand, one does not easily exhaust. The wall hangings of ecru silk wrought in the tints of the mahogany, or of mahogany wrought in écru, carry out the graceful effloriations, and the embroidered sofas and easy-chairs vary the same themes. The pertinent criticism is that, in the midst of this luxuriance, the eye seeks some resting spot, some plainer surface. This is partly found in the ceiling, in which the ornament in relief is more open, and is left in the unbroken warm cream tint. But the feeling is, that this want would be better satisfied if the wall hangings were left unornamented, or the furniture in the unbroken tints of red or cream. The color effect, the resultant of this intermingling of red and cream, is warm, joyous, and exhila-Such a room dispenses with other ornamentarating. tion. It is difficult to conceive how bric-à-brac and other impedimenta of drawing-rooms can be aught but an impertinence. This certainly would be true of anything, no matter how rare or artistic, which jarred against the color of the room, and also because the ornament which accompanies the construction, in its variety, refinement and beauty, deserves the attention which more obtrusive things might claim. The two mantels and their surroundings are cases in point. Slabs of Mexican onyx surround the fireplaces. Above are the slender mantels, the panels extending to the ceiling in a wealth of ornament, and expanding at the sides in carved niches. That such work is possible here contributes to a renewed feeling of national independence, as this, with that of the mosaics and more elaborate carving, I believe, has all been done in this country.

Opposite the grand staircase large oaken doors carved in rosettes open into the dining-room, which is panelled to the ceiling in old oak, and is subdivided by a screen of perforated carving into a small and a larger apartment. This ornaments without concealing the noble proportions of the room, which would be sombre were it not for the mantels of Verona marble placed at each end, the deeper red of whose tones mingles well with the richness of the oak. These mantels, as that of the hall, are copied from old Italian pieces. On one the ornament of the frieze is bulls at play, cut in low relief. The other mantel, however, with its accessories, is the feature of the room. The marble is carried to the ceiling and three figures, signifying "Joy," "Hospitality," and " Moderation," modelled by Mr. St. Gaudens, are carved decorative feature as well as a most faithful servant. in high relief. The disposition of the figures is peculiar. They are apparently seated, their arms clasping their knees, and the limbs thus brought together, make the any country in Europe, be the home for centuries of

figures in effect bold medallions cut in the marble. On each side, the panelling extends to the intersecting walls, and below are niches in which figures of dolphins are seen, with tails upward and rippling water coming through their open mouths. It is difficult in describing such work to prevent the magnificence of the materials from having undue prominence. This entire end of the room is covered with marble, but it is its disposition, its color, and the unusual features of its ornamentation which give it its chief value. The ceiling is crossed by heavy oak beams, and between these is a light Renaissance scroll-work in relief, with small medallions filled with mythological figures painted by Francis H. Lathrop. In the general effect these mingle with the prevailing soft, iridescent tones of the ceiling decoration, but are worth much more exclusive attention. The frieze is of oak, panelled in sections, each of which holds some hospitable and genial sentence in German, while a gustatory Latin apothegm adorns the border. The double doors which lead into the hall and music-room complete the rich color effect. These doors are otherwise novel and artistic, two terms which are not often allies. They are covered with ornament in the prevailing style of that throughout the house, brought out by means of small copper nails, varying in size and burnished in different degrees. These produce a sheen over the surface, flashing and changing as they catch the light. The effect is beautiful, and incomprehensible until it is analyzed.

The music-room which completes the suite of the first floor is a lofty, vaulted apartment in white and gold. with windows looking eastward in which light-toned stained glass, sparing in color, is set. The room is not yet completed, the vault and the spaces above the wainscoting being still untouched. The wainscoting is in soft pine, carved in ornament symbolic of sweet sounds, and is to be brought out in white and gold.

There is a temptation to linger over the details of the house, over the beadings and the chaste mouldings, which, to the last story, so carefully reproduce the spirit of a prolific, yet wholesome, well-balanced age. The halls throughout, with their generous fireplaces, give the house homelike air, and each stairway tempts description. On the second floor there are three noteworthy rooms. The library, in mahogany, is in keeping with the calm, restful style of the house, but makes otherwise no pretensions. Its ample cases, however, reproduce on the lower panels in inlays of white mahogany, an interesting series of the trademarks of the famous old bookmakers. Directly opposite the library is the antique room with gloomy beams and nail-studded ceiling. Here the mantel, the canopied bed, the dresser and chairs are Italian, old, but otherwise of little interest to us. Connected with this is a small boudoir in white and gold. The canopied ceiling is set with gold ornament, and a light, graceful design in gold fills the panellings of the door. The doors, in fact, throughout the house, while claiming no attention, are each found, when the eye rests upon them, to contain something in panel or moulding that suggests the decorative feeling that pervades the place. This is true also of the mantels that, to the remoter rooms, are as thoughtfully considered as the more magnificent works of the lower floor.

The same regard for color distinguishes all the chambers. In these, soft neutral tints prevail which are carried through the carpets, draperies and over the chintzhung walls.

There are several features of the house that still deserve mentioning. One of these is a private stairway with access to the vestibule without going through the main hall. This has panels of light wood, the designs of which, and of the balustrades, are among the attractive pieces of detail in the house. This stairway winds to the upper floors and from the lower steps the eye pierces to the gilded, inlaid dome and its brilliant lantern. Side by side with this stairway is the little elevator inclosed in perforated carved screens, earning its right of way as a

MARY GAY HUMPHREYS.

[SUCH a palace as here described would probably, in



SIXTEENTH CENTURY WORK OF CHASED AND DAMASCENED IRON. IN THE BASILEWSKI COLLECTION. (SEE PAGE 81.)

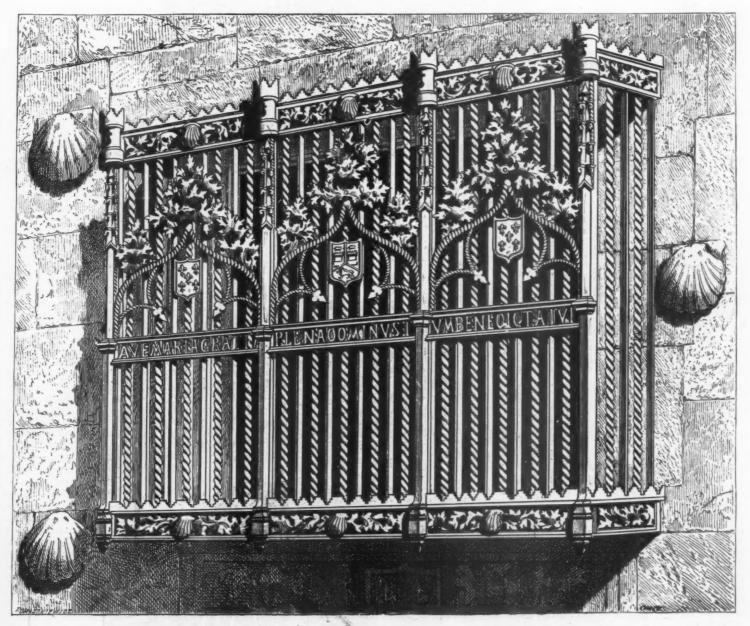
some patrician family. It is a sad commentary on the mutability of commercial prosperity in the United States that, through business reverses, "the Villard Mansion" -as every one still calls it-ceased to be the property of Mr. Henry Villard, even before the decoration of it was completed, and it is now without an occupant.-ED.]

AN EIGHTEENTH-CENTURY DECORATOR.

THE careful observer of decorative art work in London during the last few years cannot have failed to note the influence exerted by Robert Adam, the architect and decorator, who died in 1792. The pre-Raphaelites have held aloof from this revival, too disdainful even to sniff

then understood that, instead of going to Athens to study architectural remains, he went to Spalatro, in Dalmatia, to design from the ruins of the palace of Diocletian, a structure indicating alike the decline of civilization and the advance of barbarism. He returned from the continent about the year 1762, and shortly after published in a large volume, with descriptions and illustrations, the result of his studies at the Dalmatian palace. In consequence of this supposed valuable contribution to the science of architecture, he was appointed architect to the king, George III. This, of course, made him fashionable, and he set his mark of prettiness upon much of the architectural as well as purely decorative work of his time. The Adelphi in London was the work of himself and his brother James, and the name is much more classical hangings, on dado, frieze and field. They are usually graceful urns, classic in conception but " Adam " in construction, delicately festooned with garlands; cameolike medallions, such as Flaxman, not far from that time, put upon the "classic" Wedgwood ware; airy female figures swinging on wreaths and ending in forms resembling acanthus leaves; winged women ending as dragons, and dragons not ending at all, but perched upon terminal pillars, centaurs, rams' heads, lotus flowers opening into strange forms, and very well-conditioned and pleasantlooking Muses.

The two most distinguished architects of that day vere Adam and Sir William Chambers. In Rickman's Life of Telford, the engineer, is recorded Telford's meeting with these two celebrated men. Sir William



SPANISH WINDOW-GRATING

SIXTEENTH CENTURY IRONWORK IN THE "HOUSE OF THE SHELLS" AT SALAMANCA. (SEE PAGE St.)

the sniff of contempt; but the profusion of "Adam designs" in recent decorative exhibitions of hangings, stuffs and furniture proves that taste is no longer willing to sit in dimness, even at William Morris's bidding.

It is quite true, however, that there might have been stronger men brought out from the past than Robert Adam. He was an exponent of the artistic delicacy of his time-imitated from the refinements of Francerather than of its strength. He studied the antique with fervor, but without largeness of comprehension, and his work shows a lively imagination and airy grace rather he was twenty-five he went to Italy in search of classical of architecture and decoration. knowledge, and remained there several years. He was

than the design, "Adelphi" signifying "Brothers." Two of the streets running near the building were named by him, one "James," one "Robert." He became a thorough mannerist, and his style was always more "Adam" than classical. Nevertheless, there certainly is often much more purity of form in many of his decorative designs than in the wayward pseudo-classicalism that we admire as Raphaelesque. Though he never saw Greece, he was too Grecian of taste to entwine his forms with unmeaning and grotesque arabesques; and there is always a distinctness of meaning in his designs than robust sympathy with his majestic models. When that we sometimes fail to find in more elevated styles always of architectural character, like dolls' temples and

he described as haughty and reserved, while Mr. Adam was affable and communicative. He goes on to say: "The same difference distinguishes their works, Sir William's being stiff and formal, those of Mr. Adam playful and gay.

Adam also designed furniture, carriages, sedan chairs, plates, fireplaces, sideboards and even knife-boxes. Polished steel fire-grates came into use about this time, and are supposed to have been introduced by the brothers Adam, who also originated good metal work for doorhandles and lock-plates. Their furniture designs were palaces, and their chairs and tables were given to atten-In the "Adam" renaissance of late years only the uation, even though the long, thin legs were Corinthian particularly enamored of Greek art, but so little was it better designs are imitated on wall papers and satin columns and classic monuments in miniature. Some of this furniture was decorated by Cipriani and by Angelica Kauffmanu. The contemporaneous judgment upon the fashionable court architect's work was that he was far more successful with the interior of houses than with the exterior--an opinion in which the present time cer-M. B. W. tainly agrees.

HINTS FOR BEDROOM AND DRESSING-ROOM.

In the decoration of bedrooms much will depend on the

choice of articles of furniture, for the degree of luxury that calls pictured for ceilings and cornices and the like in a bedroom hardly to be thought of, so little does it consort with our modern republican way of life. But if we will have nothing to do with the little loves, "upon wet clouds without any breeches," so common over the doors and on the ceilings of the luxurious old French bedrooms, we can, at least, copy the graceful lines, the exquisite finish, the chiselled and gilded bronzes, the paintings, "en camaieu," the inlaid work and medallions, and, above all, the good constructive principles of many French pieces of furniture, of periods ranging from Louis XIV. to the Directory. The earlier English styles do not compare with the best of the old French work, either for effect or for use. Chippendale's "motives" are often mean, almost always affected, and the other English antiques,

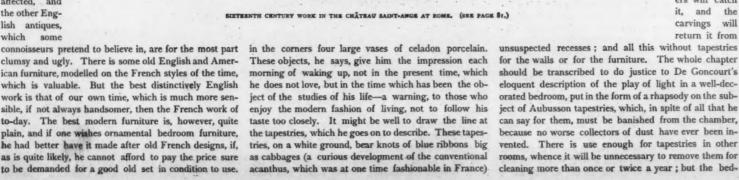
connoisseurs pretend to believe in, are for the most part in the corners four large vases of celadon porcelain. clumsy and ugly. There is some old English and American furniture, modelled on the French styles of the time, which is valuable. But the best distinctively English work is that of our own time, which is much more sensible, if not always handsomer, then the French work of to-day. The best modern furniture is, however, quite plain, and if one wishes ornamental bedroom furniture, he had better have it made after old French designs, if, as is quite likely, he cannot afford to pay the price sure

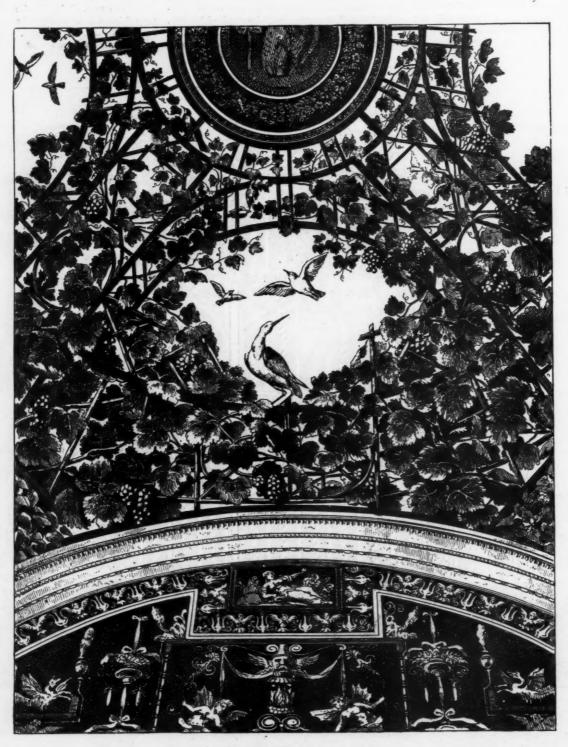
For the general decoration of such a room hints may be taken from De Goncourt's description of his own

Aside from the bed, which he qualifies as "monumental," there are two fauteuils in tapestry, a Louis XVI. console of rare form, and a commode covered with the gilded metalwork of key plates, corners and feet; a little clock hanging between two flambeaux; a satinwood casket ornamented with marquetry, in which, he tells us, his grandmother kept her cashmeres; and, for ornament, and medallions with figures under which are suspended baskets of flowers. The subjects of the medallions are taken from the tales and fables of La Fontaine-Perrecte with her broken pitcher, or Master Reynard outwitted by his friend, the stork. These alternate with trophies of bows and arrows and hunting horns, with doves and with bunches of poppies, roses, sunflowers, and other blossoms quite unknown to the botanist.

But what De Goncourt says of the effect of fire-light on his tapestries is worth recurring to, because the essen-

tial thing is not the tapestry, but the fire, which should be in every bedroom in winter, and which will play as well with pictures and statuettes and books and china as with tapestry. The light of the open fire will give to anything of the kind some trace of human life. When the lamp is out, when, all at once, the detail and design of the furniture of the room are lost in transparent shadows, then the touches of blue and red distributed around the walls resemble the poppies and cornflowers in a field of ripe wheat half hidden in the thickness of a fog. In the vivid depths of the mirror, the portrait of some friend may be reflected from the opposite wall. Little threads of light will illumine the wood work; the projections of cornice, the touches of gilding, will scintillate in the warm ray; the bronze handles of the chest of drawers will catch





ITALIAN PAINTED CEILING,

SIXTEENTH CENTURY WORK IN THE CHÂTEAU SAINT-ANGE AT ROME. (SEE PAGE \$1,)

These objects, he says, give him the impression each

morning of waking up, not in the present time, which

he does not love, but in the time which has been the ob-

ject of the studies of his life-a warning, to those who

enjoy the modern fashion of living, not to follow his

the tapestries, which he goes on to describe. These tapes-

tries, on a white ground, bear knots of blue ribbons big

as cabbages (a curious development of the conventional

It might be well to draw the line at

taste too closely.

room walls should be at all times perfectly clean, and with woolen hangings, or tissues of any kind, this would be impossible.

Other hints for a pretty chamber of the eighteenthcentury style may be taken from a celebrated passage in Balzac's remarkable story of "Les Chouans" and from Lalauze's illustrations to "Manon Lescaut;" and from many other works of the sort a good idea may be obtained of the general appearance which such an apartment ought to present.

For my own part, I would prefer to any of these Louis XV. or Louis XVI. bedrooms either one of two which I have seen in New York. One of these has nothing remarkable about it but its walls, which are colored in wax paint, of the exact tone and texture of new fallen snownot things to be got, as some painters of winter landscapes seem to believe they may, with white lead and a

little ivory black. The other has gray rough-cast walls, upon one of which a clever artist has painted in frescothat is, be it understood, while the plaster was wet-a single beautiful female figure, from the life. This second room has a pleasant outlook; but, like the first, all its interior fittings are of the plainest. Although one should be satisfied with very little art in the bedroom, there should be some, and it should of the best. De Goncourt says, in his summing up: "While young, it is allowable to sleep in a kennel. You have around you the perfume of your good health and the illumination of your youth. But when the hour comes that one is sick, tired or suffering, there should be prepared for ill-health a more pleasant lodging, where one may be less ugly for others and for one's self." One may be very well in a garret at twenty, and better there than in a hall bedroom of the New York variety; but youth and health will not continue long in such surroundings. However plain the bedroom may be, it should conform to the simple requirements of hygiene, and some thought should be taken to make it as pleasant and attractive as possible.

As the bedroom, in the great majority of cases, is used occasionally as a private sittingroom, there are the best of reasons for having a dressingroom attached to it. If the bedroom is to be simple, this adjunct to it should be more so; and happily, though every object which it must contain is nowadays made often very expensively, still, the more costly these things are, when a certain limit is exceeded the uglier they are. Nothing can

be much worse than the "swell" toilet sets, in silver, which are exposed in some jewellers' windows.

Fine materials and elegant forms are, of course, desirable. For the smaller instruments, as brushes and the like, ivory commends itself as beautiful, durable, and not too dear, but it is seldom wrought with any taste. Even when plain, the shapes given to these articles are generally clumsy and inelegant. As there is at present no help for this, it would be useless to waste words on the subject. I will merely remark that the elaborate ornament often applied to these things rarely has artistic merit.

If possible, the dressing-room should be large enough to contain a portable bath. The floor should be stained or with tiles or matting—the latter to be renewed from time repeated at the top with a further enrichment of four this is regarded as praise from Sir Hubert indeed.

to time-and the upper divided into panels, each containing a looking glass, flanked on either sides by girandoles. It will take but very little ornamentation to bring this arrangement into harmony with a bedroom in any of the styles in vogue.

SOME SIXTEENTH CENTURY DECORATION.

THE three examples of Spanish and Italian decorative work of the sixteenth century, illustrated herewith, will be found well worthy of studious attention. Especially interesting is the Italian cabinet in the Basilewski collection, shown on page 78 about three fifths of the actual size. The front of this admirable work represents the façade of a building, and is enriched with a variety and profusion of ornament positively marvellous. Columns,

MINUTED AND THE PROPERTY OF TH

SUGGESTIONS FOR PANEL DECORATION.

pilasters and termini, niches and statues, are the salient features of the design, and the ornamentation is chiefly made up of elaborate traceries, dragons and other grotesque figures, landscapes, draperies, garlands of foliage and flowers, and a background figuring brickwork. All this decoration is damascened in gold upon plates of iron; the columns, capitals and termini are of bronze. The frame of the cabinet is in ebony, enriched with copper scroll work, and the whole rests upon four winged sphinxes.

The Spanish window-grating shown upon page 79 is from the "Casa de las Conchas" at Salamanca, well known for its curious ornamentation of shells and

embattled and loopholed towers. Across the middle is another band, bearing in open letters the first words of the Ave Maria; above this are three armorial bearings within pointed arches lavishly ornamented with foliage of hammered iron. The Spanish lady taking the evening air at this window could thus forget neither her religion nor her nobility.

The third example (page 80) is a fragment of a painted ceiling from a château at Rome, a vine-covered trellis with birds seen through the apertures. There is a notable contrast between this pleasing naturalistic design and the grotesque conventional decoration of the wall, a section of which is also shown.

SINCE the Centennial Exposition brought them before our public, there has been a growing market for the hard-

woods of tropical America. Formerly, mahogany and cedar were the only ones for which there was any general demand. Now, a hundred varieties, some of great beauty, are employed in the decoration of American interiors. The demand for them could, however, be enormously increased if they were imported with any system and marketed with any energy. The business is as yet conducted in a very old-fashioned and desultory way. The forests of the Orinoco and the Amazon hold an almost inexhaustible supply of the most beautiful material for the cabinet-maker; of material which the architect and the decorator would find of inestimable value. The opportunity is ripe for some enterprising capitalists to enter on the cultivation of a field which the feeble hands of the natives of the tropics are, and probably always will be, too incapable or listless to develop effectively for themselves.

"THE morning sun brings you appetite for the morning meal," wrote Cowper in one of his delightful idyls of rural life. The breakfast-room should never be without its morning sunlight. You can dine cheerfully by candlelight, but who ever ate a comfortable breakfast in a gloomy room?

"OBED DAW, CHINA MEN-DER," is a characteristic and curious sign in a Broadway doorway. To judge from its antiquity, Mr. Daw must have been in business for a good many years.

MR. GEORGE W. CHILDS, of Philadelphia, is an insatiable collector of clocks. Time is money with him in the lit-

eral sense. As some men buy pictures, antiques, bricà-brac, books, and what not else, so he buys clocks. They are by far the most numerous articles of furniture in his office in The Ledger building, and are even more abundant at his house. He has clocks in stone, in the precious metals, in iron, bronze, wood and porcelain. Brass clocks, steel clocks, and clocks in leather cases are to be found in his collection. He has three clocks which cost him \$4000 apiece, and the value of his entire collection, which includes many historical timepieces, and numbers some sixty examples, is set at about \$40,000. Mr. Childs has also a passion for old china. He is continually adding to his collection. It is his custom when varnished. There should be a strip of thick carpet to the beautiful wrought iron "rejas" at some of its win- a stranger visits his office and he takes a particular fanstand upon, and a sofa or lounge or large easy-chair to dows. A band of foliage interspersed with shells runs cy to him, to present him with a Sèvres, Dresden or old rest in. The lower part of the walls should be covered along the base of this masterpiece of ironwork, and is Dutch or English teacup and saucer. In Philadelphia

THE ART OF EMBROIDERY.

style of embroidery is more purely decorative than the laid, or couched,

work described in the previous chapter. The economy resulting from the whole of the silk or metal appearing on the surface is also

decidedly in its favor. It must be practised, however, not as a cheap way of doing work which should be artistic, if anything, but only when suited to the purpose it is intended to fulfil. And certainly greater nicety is required of it than of other modes, where faults can be rectified by after-stitches. Here all the lines from the first must be absolutely accurate and true.

Among ancient forms of couched embroidery may be mentioned the grounding stitches of the gold work in the well-known Sion cope—which may fairly be called the standard specimen of English decorative needlework-to be seen in the South Kensington Museum. To the inexperienced eye they appear to be various forms of cushion stitch, but when closely examined they prove a sort of laid embroidery. Looking at the back of this wonderful piece of work, we find it wholly covered with lines of coarse linen thread, which has passed through the ground only to catch the gold thread seen on the front and draw it partially through, the linen thread being wholly out of sight on the front of the work; and yet the precious metal thread is in no sense wasted, since it is all visible, being, in fact, "laid" on the surface. These forms of laid embroidery are peculiarly applicable for use on leather. Some of the beautiful old covers for sofas or chairs are worked with colored silks or metal threads on calf, and there is no reason whatever why this very charming style of embroidery should not be revived in the present day. It has hitherto only been applied to small things, such as letter-cases, but for book covering and many other purposes it might be advantageously used. The difficulty in ordinary embroidering on leather is that every insertion of the needle leaves a permanent mark on the

material, and therefore, unless the work is done by a experienced very hand which never makes a mistake, the marks of necdle pricks where false entries have been made will destroy the beauty of the work. If laid embroidery is used, all danger of this kind is avoided.

The silk used for couched work must be untwisted or embroidery silk. Filoselle is quite inapplicable as a rule, being apt to wear fluffy. Crewel can be used if desired, and some have used filoselle in cases where there

is not much wear, but it is not to be recommended. Laid embroidery is frequently used with very great success for repairing old pieces of needlework. In place of transferring the design on to a new ground, which is the usual method of restoring when the ma-

terial is too much worn to admit of mending, the work may be very carefully stretched and stitched down on to a backing of linen. The whole ground may then be worked in with laid embroidery; and as much of the ancient work was executed on a ground of this descrip-

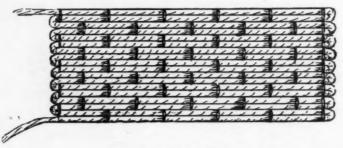


FIG. 32. BRICK STITCH.

tion, it is generally found to be quite suitable for the purpose in question...

The difference between laid embroidery, generally executed in soft, untwisted silk, and the form of couching which is used for gold work lies in the fact that, while

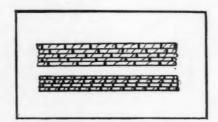


FIG. 33. PLAIN GOLD COUCHING.

in the former there may be said to be two layers of silk, the second crossing the first at right angles, with regular intervals between the threads, the latter has only one layer or "couche," and the threads are fastened down by small crossing stitches, which may be made almost inof what is known as diapering is secured. There has been much discussion as to the origin of the word diaper. Some writers have derived it from the name of the town of Ypres, where what we know as diaper patterns were once much used. It appears, however, that

this kind of decoration was known and practised long before the manufactures of Ypres became celebrated, which throws some doubt on this derivation, though the manufacturers of Ypres may have adopted and extended the ideas of more ancient designers, and given the name of their town to the improved fabrics. Be this as it may, what is now known as a diaper pattern is one which equally covers the whole ground generally with lozenge or other symmetrical interlacing forms, or with small dots arranged in a certain set order. Originally "diaper" appears to have been a silken fabric-what Dr. Rock describes as "a one-colored yet patterned silk"and for a long period the material so

designated was always silken. At the present day, as denoting a material, the term is exclusively applied to a linen fabric; but as describing a particular class of design, the name is used indiscriminately for wall papers, woven fabrics or embroidery.

Diaper couching is chiefly employed in church embroidery. Formerly gold passing was used, but its place has been taken by Japanese and Chinese gold thread, which, if carefully used and not allowed to become untwisted, is perfectly suitable for laid work, its only disadvantage being that it cannot be drawn through the material, as passing can.

Gold embroidery, when intended to be placed on velvet, must in all cases be first worked on a firmly woven linen. In some cases it may be worked on silk or satin, but it is almost always necessary to back the material first (this process has been already described), to allow for the weight of the solid mass of gold, which is apt to drag the fabric when out of the frame, and make it hang badly. The stitches are, however, the same in any case, and the transferring will be described later under the head of appliqué or cut work, as it is sometimes called. The sewing down of gold outlines has been already referred to under the head of plain couching. The stitches fastening the gold threads, which are often placed double,

must be taken sufficiently near to each other to prevent any looseness or bulging of the gold. Much of the ancient gold work, and also of the modern as applied to drapery in small figures, is formed simply of rows of gold thread laid very closely side by side, and stitched down with colored silk, the fastening stitches being for the most part taken very close to each other, so as to impart a tinge of color to the gold. In the working of drapery for small figures, the shadows or folds of the

dress are frequently given simply by working the silk fastening stitches so closely as barely to allow the gold thread to show through, while in the lighter portions a considerable distance is left between the silk stitches.

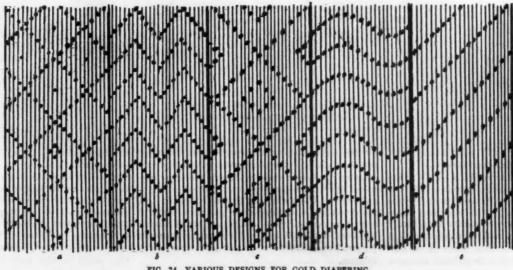


FIG. 34. VARIOUS DESIGNS FOR GOLD DIAPERING.

visible by using fine Maltese silk exactly the color of the gold.

It is more usual, however, in gold couching, to have the fastening stitches of some bright color-red, blue or green—and by their use in a regular pattern, the beauty Fig. 33 is an example of this close gold couching; but for a beginner it is probably easier to learn brick stitch, the simplest of all gold stitches.

In this the gold threads are laid down two at a time side by side. The fastening stitches, which, as in plain couching, must be taken exactly at right angles with the line they cross, must be placed at carefully measured equal distances, say, for example, half an inch apart. In beginning the work the two gold threads must be pushed through the ground with a gold pricker, or small stiletto, sold on purpose, and firmly secured. The fastening

stitches, which we will suppose to be of red silk, are then to be taken over the two gold threads, half an inch apart, until the end of the row is reached. The gold may here be turned sharply round, care being taken to keep the two threads

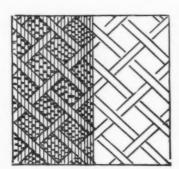


FIG. 35. ALTERNATE GOLD EMBROIDERY.

perfectly flat, and not allow any ugly ridge or lump at the end. In returning, the two threads are laid quite closely beside those of the first row and the fastening stitches are taken also at the distance of a measured half inch, but exactly midway between the stitches of the first row. The gold threads are turned again at the end from which the work was begun, and in the third row the stitches are taken in exact line with those of the first row. This gives the effect, when the work is finished, of brick work, whence its name. The greatest

accuracy is reguired both as to the distances between the fastening stitches and the keeping these in line, which, of course, depends on the distances being exactly measured. Before beginning a piece of brick stitch, a series of parallel lines must be drawn on the linen as guides for the



FIG. 37. GOLD BUTTON.

fastening stitches; it is obvious, of course, that if the stitches are to be half an inch apart, the lines marked

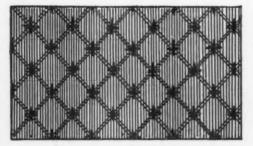


FIG. 38. GOLD AND SILK EMBROIDERY.

on the ground must be only a quarter of an inch apart to give the line for the intermediate fastenings.

Brick stitch may be varied in many ways. The fastening stitches, for instance, may be taken over three or four threads of gold; but when this latter is advisable, it is better to lay down the first double row of gold as described above, and, in returning, to place the stitches on a line with the first instead of between them, so as to cover the four gold threads in place of only two. The next two rows would be fastened exactly between the two previous couplings. The reason for working it in this worker already experienced in the simpler forms of gold treatment of every stitch separately. For all gold work

way is that it would be impossible to fasten four threads of gold at one time so as to make them lie evenly and be perfectly secure. The illustration of brick stitch (Fig. 32) shows the fastening stitches which are supposed to be of silk twist, and of some color contrasting strongly with the gold, taken at regular measured intervals alternately over two threads of the gold. This stitch may be used effectively either in large masses or small. It is a great favorite in church needlework, and is especially suitable for monograms or for symbolical designs

After learning brick stitch, it would be well to practise the plain couching of single threads of gold with the small stitches first referred to in this chapter, as all the diaper patterns in gold embroidery result from the different positions of the fastening stitches in some set design, and they are generally taken over single threads of gold. Fig. 34 (a) shows what is known as net patterned diaper; the diamonds formed by the intersecting diagonal lines must all be marked out on the linen ground with the greatest accuracy. The first gold thread must then be laid down, beginning at the right-hand side of the pattern, and the fastening stitches must be taken exactly on the lines marked on the linen. Thin twisted silk is generally employed for this purpose, but ordinary embroidery silk or filo-floss may also be used. When the gold is all sewn down in this diamond-shaped pattern, a small dot or star or cross may be worked in the centre of each diamond, or the centre stitches may be marked on the ground and put in with the others. The next design(b) shows the fastening stitches taken in a mere zigzag fashion. In this case lines must also be drawn on the linen as a guide for the stitches, either in the form of the pattern itself, or in horizontal and vertical lines intersecting each other, if that be sufficient, In each case the greatest accuracy must be observed in marking the pattern on the linen in the first instance, and afterward in following the lines so marked with the stitches.

The next pattern shows a much larger diamond, with a small diamond in the centre. It is to be worked exactly in the same manner as those already described, with the pattern carefully marked out first on the linen. If desired, a variety may be made by working the outside and inside diamonds with different colors or thicknesses of silk. The fourth pattern (d) shows a waved line, which is best measured also by lines marked at right angles on the linen. The fifth (e) shows simple diagonal lines, all in

the same direction, about which there is no difficulty, either in designing or in keeping to the pattern with the stitches. Lines drawn with pencil on the linen are generally sufficient, but they must be quite distinct, and any irregularity in following the lines will completely spoil the appearance of the work.

Many beautiful varieties of gold work are made by the alternate use of small close stitches and uncovered spaces. An example of this is seen in Fig. 35, which shows one of the most popular of the old gold stitches. In this case the diaper may be first marked out with the spaced stitches, as in the varieties just described, and afterward the central spaces filled in with the close single stitches, or the filling stitches may be taken as each thread is laid down. Fig. 36 shows he same treatment for the simple diagonal lines. It is obvious that any of the diaper patterns may be worked out in this manner, and, in fact, there is hardly any limit to the varieties which a skilful worker may invent for herself by changing the direction or the positions of the fastening stitches. Only the simplest and easiest of these

are here illustrated, but very elaborate patterns are frequently worked out in this way. The Greek key-pattern, interlacing waved lines and many other designs will suggest themselves to the clever worker. Most of these flat gold patterns may be worked also in thick twisted silk, and silk of this kind is frequently treated as gold in small pieces of drapery, and the like.

Numberless varieties of patterns may be made from adaptations of Fig. 37. This stitch is by no means easy for a beginner, but will afford no particular difficulty to a

work. The circle is easily enough marked with a compass on the linen, with the rays from the centre to the edge at equal distances. The end of the gold thread must be pushed through in the centre of the design and secured firmly with several close stitches. The thread is then carefully carried round and round the centre until the edge is reached, and the fastening stitches are taken on the radiating lines, which may be drawn either straight, like the spokes of a wheel, or singly or doubly curved. Thick couched double lines of gold may be used in con-

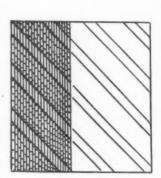


FIG. 36. ALTERNATE GOLD EMBROIDERY.

necting the circles to form a design. Varieties may also be made in these gold buttons or circles by filling up the alternate spaces between the spokes with the small close stitches.

Many varieties of gold stitches may also be secured by the use of ordinary flat silk couching. The simplest form of this,

and one extremely common in old ecclesiastical work, is formed by first laying a "couche" of soft untwisted silk, the threads being placed very closely together, in straight lines from edge to edge of the design. Gold threads, either singly or by twos, are laid at measured intervals diagonally, crossing each other as in net patterned diaper. These gold threads are secured by stitches of silk, which cross them at the point of intersection, either in the form of a simple tent, a cross or double ornamented cross stitch, as shown in Fig. 38. Another pattern of net diapering is made by crossing diagonal lines of gold thread, the alternate diamonds formed by the intersection of the threads being filled in with plain silk stitches taken from point to point in the centre, and gradually shortening to follow the diamond shape within the gold outlines (Fig. 39).

A pretty border is made with two waved lines of gold

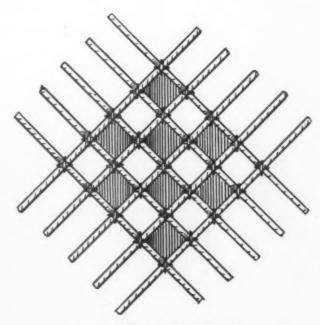


FIG. 39. GOLD AND SILK EMBROIDERY.

thread stitched down with Maltese silk; the space between the waved line and the straight edge, which is formed by two parallel lines of gold, laid down as borders, is filled with satin stitch of soft silk. Diamondpatterned edging may of course be made in the same manner by filling in the spaces at the sides with colored silk. Some of these stitches require to be worked on silk or satin, as they cannot well be transferred; but the intelligence of the embroidress must be left to decide this question, as it is impossible to give full directions for the

it is necessary to have a sharp stiletto with which the gold thread may be pushed through the ground at the beginning of the work. The end needs to be very firmly secured with several close stitches, or it is apt to slip afterward and spoil the work. A pair of surgeon's tweezers are also almost a necessity. They serve to turn the gold at the ends of the rows and to hold it in its place, while the right hand is employed in stitching it down. Many ladies also prefer the fine bent scissors which surgeons use to any others, and they are no doubt extremely convenient, besides being of better steel than any mere embroidery scissors.

The difference between the gold thread known as "passing" and the Japanese and Chinese gold so much used in modern embroidery has already been pointed out. In using the latter it is always necessary to keep giving it a twist with the left hand to prevent the paper with which it is made from unwrapping. The gold itself, being perfectly pure, does not tarnish, but the purchaser of this gold should be always satisfied by actual chemical test that it is genuine, as the imitation which has lately been brought into the market cannot be detected in any other way. It has, however, no gold whatever about it, and tarnishes even with the heat of the hand during use. Where pure Japanese gold thread can be obtained, it is to be hoped that no embroideress will use imitation golds. However they may be lacquered-and the worker may be led to believe that they are so protected-they are rubbish, cheap and worthless, and it is absurd to waste

Some of the stitches to be described in the next chapter can only be executed in passing, as the gold thread itself must be drawn through the material, of which the paper-covered gold thread will not admit. All the stitches already described, and many others, however, can be worked in Japanese or Chinese gold thread.

The beautiful gold work of the antique ecclesiastical embroideries-although some of it is seven hundred years old-is as bright as when it left the hands of the worker. It is, of course, all pure gold, some of it actual wire made of the precious metal and some manufactured into a close thread with silk. In either case it could be freely passed backward and forward through the ground, like any other

There is no question whatever about the superiority of passing over paper gold. It is sold by the weight, and has this advantage, that however old and worn, old gold thread can always be sold at the current price of gold. The embroideress, therefore, who wishes her work to last and be beautiful forever, will use the pure gold passing, but for the beginner, as well as for those to whom the great expense of gold is a consideration, the modern gold thread of China and Japan will serve very satis-L. HIGGIN. factorily.

NOTES AND HINTS.

TO photograph silverware is somewhat difficult, owing to the white or frosted parts impressing the sensitive film before the burnished portions, which in silver, under certain conditions, are practically black. But if the burnished portions be dulled, much of the difficulty vanishes. One method of dulling the surface is by dabbing the burnished or excessively bright parts lightly but evenly with a piece of glazier's common putty. Afterward the putty is easily removed by brushing it over with clean, dry whiting or, better still, precipitated chalk. If the putty itself is made of precipitated chalk, all chance of scratching the surface of the silver will be avoided. A little of the chalk mixed with almost any kind of oil will answer.

ARTICLES which do not require much handling, may

ARTICLES which do not require much handling, may be gilt quickly without a battery as follows: One part of chloride of gold and four parts cyanide of potash are dissolved in boiling distilled water, and the gilding fiuld is ready; the articles are hung into this hot solution, tied by a fine copper wire to a strip of zinc, scratched clean, and left in it for a few minutes.

To prevent silverware from tarnishing, paint it with a soft brush dipped in alcohol in which some collodion has been dissolved. The liquid dries immediately and forms a thin, transparent and absolutely invisible coating upon the silver, which completely protects it from all effects of the atmosphere. It can be removed at any time by dipping the article in hot water.

WORLERS in water-colors know well the delightful

Workers in water-colors know well the delightful stage when their paper, after being damped, is only just not dry; when washes work freely and evenly, dry slowly, and allow a little time for thought. They know how short is the duration of this happy condition, especially in open-air sketching on a sunny day. Mr. Stephen Clift, with the "Balneograph," makes it last as long as the painter chooses. The apparatus consists simply of a japanned metal tray about half an inch deep, having the edges turned over about half an inch, so as to form a trough round three sides of the tray. A sheet of extra thick blotting paper is laid at the bottom of the tray and thoroughly wetted. The superfluous water is then poured off, and the paper on which the painting is to be done is then wetted and laid carefully upon the blotting paper so as to be in contact with it throughout. If now the tray is set on edge, and the water kept standing in the trough, the blotting paper will remain soaked, and keep the picture damp. All who like "working wet" will, no doubt, find the Balneograph a boon, and many amateurs may be saved from the anxious haste that often spoils a sky, for instance, from the fear of hard edges and patches. "We have found by experience," says The (London) Artist, "that the paper is kept in capital condition, not too damp, but just damp enough, and we heartily commend the apparatus to the notice of water-colorists," WORKERS in water-colors know well the delightful

Correspondence.

PAINTING "HILDA" IN MINERAL COLORS.

MRS. J. A. W., Tacoma, W. T.—To paint in mineral colors Miss Rosina Emmett's design, "Hilda," published in The Art Amateur for last January, make the sky blue, deeper overhead and growing lighter and warmer toward the horizon. The doves, which are white and gray, flutter in front of the window arch of gray stone. The girl, "Hilda," who is tending the lamp while feeding the doves (as recorded in Hawthorne's "Marble Faun"), wears a dress of pale yellow, very gray in quality. The walls are of gray stone, and a deep red vase, holding a white lily, stands under the brass lamp and white marble Virgin. In painting the sky use sky blue. The dress is washed in with mixing yellow and shaded with a very little gray. For the walls use dark brown. Paint the vase with deep red brown, shaded with iron violet. In painting the white illies leave out the lights, and shade with a gray made from ivory black and sky blue, adding a little ivory yellow in the warmer parts. To paint the hair, which is dark reddish brown, use sepia. The complexion is laid in with ivory yellow and flesh red No. 2, using a double quantity of yellow and blending the tones in finishing. To paint the brass lamp use jonquil yellow shaded with brown green. The doves are painted, some with dark brown in different shades, leaving out the lights, and others with ivory black and sky blue. dark brown in different shade with ivory black and sky blue.

AN AUTUMN LANDSCAPE.

Y. Z., New York.—The charcoal-drawing by Allongé may be done in oil or pastel according to the following scheme of color, which will be equally suited to both. The scene represents the woods in early autumn. The background is light hazy gray green, with some warm touches suggesting the changing season. A little bit of blue sky is seen over the tops of the distant trees and breaks through the branches higher up. In the middle distance, the foliage is a warmer green with brighter red and yellow touches. The bare, straight tree trunks are relieved against the gray background, and, though much darker in value, are yet quite gray also. The large dead tree in the foreground stands out strong and dark against the sky and distant landscape. Make this tree rich and warm in the shadows, but rather gray than brown in the lights. In the immediate foreground the bushes are hung with yellow and brown leaves, while the short grass is a very warm green and some of it is dried up and yellow. Make the path reddish yellow in the foreground, becoming grayer and cooler in tone as it recedes into the distance. To paint this in oil colors, use for the sky, cobalt, white, a little light cadmium, a little madder lake and a little ivory black. Make the blue lighter and warmer in quality where it meets the tops of the trees, letting the darkest blue be overhead. For the distant gray green trees, use cobalt, white, light red, ivory black and a little yellow ochre. In the cooler touches substitute madder lake for light red. In the greens of the middle distance, use cadmium in place of yellow ochre and add raw umber in the shadows. For the foreground grass use Antwerp blue, white, light cadmium, vermilion, and ivory black. In the shadows use burnt sienna, light cadmium, white, Antwerp blue, ivory black and raw umber. Paint the tree trunks of the middle distance with ivory black, permanent blue, or cobalt, white, madder lake raw umber, and light cod, burnt sienna, and a little permanent blue. The yellow grass with yellow ochre, raw umber, bu Y. Z., New York.—The charcoal-drawing by Allonge

PAINTING TULIPS IN MINERAL COLORS.

EDNA, Lynn, Mass.—The treatment in mineral colors of the tulip design published last June (Plate 442) is as follows: For the partly hidden flower at the top use jonquil yellow, putting on two coats of this color on the inside of the petals and but one on the outside. Brush on this color in broad touches, so as to give deep tones on the edges of the petals, leaving the paler color in the high lights. Shade the flower with brown green, used delicately on the inside of the flower and in stronger color on the outside. The flower on the top may be painted in orange yellow in the same manner as the first one. The cluster of petals should have the same coloring and deeper shading of brown green, mixing with it a little ivory black. On the outside of the petals touches of orange red may be placed, as indicated by the shading in the design, if desired. The color will need to be used in its full strength if put over the yellow, and to insure a deep tint erase the yellow from the china before putting on the red. Shade over both yellow and red with the brown green. The other three flowers may be painted in reds, using orange red for one and deep red brown for the other two. In painting with orange red use the color in medium strength for the first wash, and in putting on the second let the color be deepest at the base and the edges of the petals. Shade with brown green. A little brown No. 17 may be added to deep red brown for a few dark touches. Around the stamens leave a patch of yellow, which may be shaded with brown green, and with brown green and a little black added where gray this are desired. When using deep red brown put on a medium wash, then add the color stronger for the broad touches of the second coat. For the high lights erase color from the china, and put on a broad touch of pale color, made by mixing a very little deep burgle to brown green plane for shadiows on leaves in perspective, and using brown green and brown No. 17, mixed in equal proportions.

FLESH TINTS IN PHOTOGRAPH COLORING.

J. B., Cincinnati. (1) Avoid the aniline colors sold in bottles, which are harsh and fugitive. Go to some responsible local dealer in artists' materials, like Emery H. Barton, opposite the Arcade, and ask for the best water-colors, either moist, in little pans, or in cakes. (2) Supposing that you are using the little pans, or in cakes. (2) Supposing that you are using the latter, for the first flesh-wash put two drops of water on the palette, and rub down raw Sienna, close to it the same quantity of Naples yellow, and a third patch of pink madder, but about as much again of this as of the other two if for a tolerably fair skin, and the fairer the complexion the more pink madder; should the complexion be very dark, add a little Vandyck brown. With the brush mix all these together. A little practice will enable you to judge whether there is the proper amount of each color to produce the tint wanted. This wash must be put on thin and lightly, using the larger brush well filled, beginning at the parting of the hair, and continuing over the face and neck; no care need be taken that it should not go over the background, collar, and dress, as after the second flesh-wash is also applied, and both are quite dry, all that is superfluous can be removed; also wash the hands and any part of the flesh shown in the same way. Unless passed over the portrait quickly the wash will look blotchy or streaky. Let this become thoroughly dry before using the second flesh-wash, which is pink madder alone, very thin, and put on with extreme lightness, so as not to disturb the color beneath, or it would give a scarred look.

EMBROIDERY HINTS.

EMBROIDERY HINTS.

ARACHNE, Troy, N. Y.—(1) Arrasene is a species of worsted chenille, but is not twisted round fine wire or silk, like ordinary chenille; though it is woven first into a fabric, and then cut in the same manner. It serves to produce broad effects for screen panels, or borders, and has a very soft, rich appearance when carefully used. It is made also in silk; but this is inferior to worsted arrasene, or the old-fashined chenille. (2) You might take your color scheme from the following description of a piece of silk embroidery in which it was charmingly carried out: The ground was bronze green satin; upon it were worked sprays of convolvulus springing from a vase of gray satin; the convolvulus flowers eve white, edged with a pure blue—not the purplish blue of the natural flower, for that would not have harmonized so well—and yet there was nothing unnatural in the effect of the color. The leaves were of yellow and gray greens, and the stalks a brownish green. Then, to give warmth and life, some sulphur butterflies hovered over the garlands. Thus, though in the coloring of the design the component parts only of the bronze green ground were used, the effect was perfect. This piece of work was for the front of an upright piano, and its quiet cheerfulness replaced with admirable effect the usual unmeaning fretwork lined with silk of some raw color.

B. S. T., Brooklyn, N. Y.—The transfer of old em-

with silk of some raw color.

B. S. T., Brooklyn, N. Y.—The transfer of old embroideries on to a new ground is usually done by appliqué. In transferring old needlework, it is necessary to cut away the ground close to the edge of the embroidery. It is then placed on the new material, which has been previously framed and the outline tacked down. The best way of finishing is then to work in the edges with silks dyed exactly to match the colors in the old work. If properly done it is impossible to discover which are old and which new stitches, and, except by examining the back, that the work has been transferred at all. Embroidery transferred in this manner is as good as it was in its first days, and, in many cases is much better, for time often has the same mellowing and beautifying effect upon embroideries as upon paintings.

" THE FIGHTING GLADIATOR."

"THE FIGHTING GLADIATOR."

A. F., Elizabeth, N. J.—The "Fighting Gladiator" is not a gladiator at all. The heroic nudity of the figure shows it to have been a work of ideal character, probably dedicated to a legendary celebrity. Thiersch thinks it may be Achilles contending with Penthesilea the Amazon. Differing from other antiques, which are complete in themselves, this figure needs many accessories to explain its action. We must imagine an opponent on horseback, to which the intense upward gaze of the hero is directed; and fancy must supply (500, the sword in the right hand, and the shield, of which only the strap remains around the left arm. This splendid piece of work is signed "Agasias, son of Dositheus the Ephesian," and it is probable that it is not the copy of any other masterpiece, but an original conception. It is the only antique athlete represented in what moderns would grant to be "fighting condition." Its lean, sinewy tension is admirably expressive. The period of its sculpture may probably have been about 400 B. C. It was found burfed in the sea-coast sands at Antium, near the palace of the Roman emperors, on the spot where, a century earlier, the Apollo Belvidere was found. A whole family of Ephesian artists seems to be indicated in the name of Agasias, so common on antiques—a family finally extinct, perhaps, in Roman subjugation, with that Agasias of Delos who lived a hundred yearsbefore our era. The "Fighting Gladiator" became the property of the Borghese family. Napoleon bought in 1808 the collection of antiquities in the Borghese villa, 255 in number. The "Gladiator" is now in the Louvre.

"ENDOLITHIC.

"ENDOLITHIC."

BRAMPTON, Montreal.—" Endolithic " is an invention of Dr. Hand Smith, an Englishman. It has not been introduced into this country, and we cannot speak of it from personal knowledge. Cassell's Family Magazine, in mentioning "Endolithic" as furnishing a ready mode of duplicating pictures for house decoration, says: "Suppose, for instance, that you resolve to have two panels of marble let into the sides of your mantel-piece; you will paint the design on the surface of the marble, send it to undergo the 'driving-in process,' with instructions that a cross-section is to be cut off, and, without farther trouble, you have your painting and the duplicate. And this slicing off can be repeated, the picture remaining indestructible as far as the color has been allowed to sink in If a tube of color is turned upside down on a block of marble, and left so for a sufficient length of time, the color will penetrate straight through the whole depth; after that no more color will leave the tube, for it will not spread outward beneath the surface."

A MEDIUM FOR FLORENTINE COLORS.

SIR: Is there any sizing which will work well if mixed with the Florentine fresco colors manufactured by Devoe & Co.? Some of the colors flake off if used alone. I have tried gum arabic, but it makes the paint look streaked when dry.

M. T. O., Williamsport, Pa.

A thin solution of gum arabic water or white glue size will answer the purpose. The gum arabic used was probably too thick, which caused it to be streaked.

"PRIMING" IN SCENE PAINTING.

T. S. T., Boston.—(1) Before the operation of "priming" your canvas should have received a coating of size. Use the best double size, melting it in a kettle with a little water; watch it and stir it occasionally, but do not let it boil. Brush it well into the canvas. When it is dry, apply the priming with a broad whitewash-brush. This is whiting soaked in water until it looks like thick white mud, to which is added strong size until the consistency of the mixture is that of cream. (2) Unless the canvas is very rough in texture, one priming will be sufficient.

WATER-COLORS FOR CHINA PAINTING.

H. T., New York.-The following directions for using Hancock & Sons' Worcester moist water-colors for painting of china—they may also be used on paper, silk or velvet—are furnished by the manufacturers themselves: Take out of the pans or tube the colors required and place upon the palette, mixing with them

water (or, by preference "China megilp") to the desired consistence. The whole palette at once may be prepared, as these colors will keep moist for weeks, will not become fat, and will not dry unless heated before a fire. Use clean brushes, i.e., not such as have been used in oils or turpentine. Prepare the brushes before painting by working them in the megilp on the palette. Water must not be used too freely or the colors will get washy. Megilp having a body is preferable. It burns away. After the first painting or washing in, hold the subject before a fire; it will then become quite hard. It may now be repainted, and (the process being repeated) any depth and finish may be given before burning. When finished, dry the piece well before a fire, and the colors becoming hard, may be readily packed for burning, as they will not easily rub."

STUDYING FROM CASTS.

SIR: What is the opinion of the best art instructors

In regard to study from casts? Should a student spend much time working in detail, or only obtain the form and dependence shades? Should he continue many months in this line, or only until he thoroughly understands how to study? Is charcoal or crayon the better means to use, or is the brush better still? M. E. G., Brooklyn.

understands now to study. It is charcoal or crayon the better means to use, or is the brush better still? M. E. G., Brooklyn.

The best method of study, and that which is universally taught in the art schools of America and Europe, is the following:

The student, after a sufficient amount of elementary training in drawing from simple objects, begins drawing from the cast. Charcoal is used in preference to any other material, and crayon is employed in finishing only. The crayon gives deeper and more brilliant accents than can be obtained by charcoal alone and is more permanent in character. All studies should be laid in with charcoal, and when the drawing is correct the crayon is taken up and used to complete the drawing. The stump method is used in such studies. It is better to begin by only blocking in the shadows in simple masses, getting the outline and proportions perfectly correct, and securing the general effects of light and shade. Do not attempt to carry these studies any further until you are able to get this much as nearly correct as possible. What is called "finish" is more or less mechanical, requiring time and patience rather than any artistic quality. We see sometimes pictures which are very badly drawn and all out of proportion, yet most carefully finished. These, of course, are worthless, while a mere sketch which is well drawn and conveys the correct impression of nature, has always a value of its own. Drawing with the brush is an eccentric method which is not approved by the regular schools. It is better to learn to draw in charcoal first, and then you can devote all your attention to mastering the difficulties of color when you begin to paint.

HIGH OR LOW CEILINGS.

SIR: It has been stated here by SIR: It has been stated here by an architect from the east that low ceilings in private houses are the right thing, and artistic, and people are even having inserted false ceilings, to bring the high rooms down to the fashionable level. Having seen no allusion to such a change anywhere, it was decided to refer to you as a reliable authority in all such matters.

ity in all such matters.

MRS. C. H. A., Kingman, Kan.

ity in all such matters.

MRS. C. H. A., Kingman, Kan.

This is a matter of taste rather than of principle. As a rule, we think builders make the ceilings in private houses too high to allow of artistic treatment of the doors and windows. But the addition of a false ceiling would be a poor way to correct the defect; for it would soon create a receptacle for dust and other impurities. The effect of a low ceiling can be produced by throwing the windows into the frieze. One way of doing this is to have a broad frieze coming two to three feet below the top moulding of the doors and windows. Another is to have a screen of stained glass, fine spindles or perforated wood across, making a continuous line with the top of the door-frames, and placing the curtain-pole beneath. This method, which gives the effect of an unbroken frieze, we find recommended by a writer in the New York Mail and Express.

SUNDRY QUERIES AN-SWERED.

A. M., Bangor, Me., says: "Will you please tell me where I can obtain 'Raynolds' liquid Japanese India ink,' as I have sent to the prominent art stores in Boston and they know nothing about it?' Write direct to C. T. Raynolds & Co., 106 Fulton st., New York.

P. R. Y., Oneonta, N. Y.—The subject you suggest is hardly suitable for the purpose.

R. F. T., St. Louis.—The light produced by electricity gives the same spectrum as does the sun, and consequently does not effect any change upon colors; hence paintings and the like may be seen in their true colors by the electric light.

H. C. W., New York.—The coarse wrapping papers Dr. Dresser speaks of in The Art Amateur article for wall cover-ings may be bought uncut at almost any paper-house.

G. T. C., Ira, Vt.—Any light-colored clay, perfectly free from grit, will serve your purpose.

STUDENT, Harlem.—The course of study at the Woman's Institute of Technical Design is the best that we know of for your purpose. The address is 112 Fifth Avenue.

E. S. S., New York, asks: "What is used on photographs to prepare them so that water colors when applied to them will not "run?" Dealers in artists' materials have various sizing preparations for the purpose. Newman's is generally preferred.

Professional photograph colorers will tell you, however, that no preparation is so effective as the passing of the tongue over the surface of the picture before applying the pigments.

ARRAN, Boston.—Touching up—or "restoring," as it is called—your valuable old picture would lessen rather than in crease its value. You may have it "cleaned" to restore its brilliancy, or "relined," to save the canvas from rotting away; but if you are wise you will have no re-painting of any part of it.

A SUBSCRIBER, Grand Rapids.—Write to "the Secretary of the National Academy of Design," enclosing a stamped envelope for a reply, and he will give you the information.

M. C. W., Saratoga Springs.—Portable kilns for firing decorated china, made by Stearns Fitch & Co., Springfield, O., are highly commended by amateurs who have tried them. Write for a circular; it gives full particulars as to sizes and prices.—Thank you for calling our attention to the operations of "Mr. Cur-



FLORAL MOTIVE FOR PANEL DECORATION.

tiss, of Albany." He is unknown to us, has no authority to solicit subscriptions for us, nor does he in any way represent The Art Amateur. We employ no travelling agents.

G. W. L. C., Redding, Conn.—(1). Gaston L. Feuardent, 30 Lafayette Place, New York, is the best person to consult about "ancient coins," (2). We do not know what you mean by "thick painting." " thick painting.

SUBSCRIBER, Brooklyn, E. D.—We are at all times glad to inspect original designs "from any one," with a view to buying. The price depends entirely on the merit of the work. Postage stamps must be sent for the return of the designs if they are not accepted. The drawing should be in outline on smooth thick paper or bristol board, jet black ink being used.

Dew Publications.

THE ENGLISH SCHOOL OF PAINTING.

THE ENGLISH SCHOOL OF PAINTING.

THIS charming work by Ernest Chesneau, translated by L. N. Etherington, with a preface by John Ruskin, is a valuable addition to the Fine Art Library series, published by Cassell & Co. The original French edition was noticed in these columns when it appeared two or three years ago; but the present volume has a charm of its own, if for no other reason than for the delightfully characteristic foot-notes in which the Oxford professor now and again expresses his dissent from the views of M. Chesneau. Speaking of R. P. Bonington, the latter says: "England has too lightly yielded to us the glory of this young genius, whom she does not sufficiently appreciate, etc." Ruskin remarks: "If the young genius had learned the first rules of perspective, and never seen either Paris or Venice, it had been extremely better for him." Chesneau writes: "Turner did not always study nature."

This is rather too much for Ruskin, who replies: "Did not sufficiently adhere to it "would have been right. He studied nature more, and knew more of it than all the other artists of all landscape schools put together." And when the author, further on, says: "Now, there has been no artist in England possessing genius since the days of Turner," honest John exclaims: "This is rather too hard upon us, my French friend. There has not been, and will not be, another Turner; but we have had some clever fellows among us since, who," he adds with delicious naïveté, "could have made a good deal more of themselves if they had better minded what I said to them." In the admirable chapter on "The Pre-Raphaelites," in which the author lauds "the illustrious Ruskin" in a manner which one might think would be highly embarrassing to the modest spirit of the latter, "the illustrious" refrains from comment.

M. Chesneau is puzzled about Mark Fisher, whom he commends but mistakes

latter, "the illustrious" refrains from comment.

M. Chesneau is puzzled about Mark Fisher, whom he commends but mistakes for an Englishman. The artist's talent, he thinks, "has the most in common with the French, the least with the English school," which is not surprising, when one knows that the young Bostonian studied in Paris and not in London. We care less for our author speaking of the "outrageous" Benjanin West as an Englishman, and agree with him that this absurdly-overrated man—the honored President of the Royal Academy—has been surpassed by Copley, whose "Death of Major Pierson" is infinitely superior to any historical picture painted by West. Washington Aliston (sic) is only mentioned incidentally in a foot-note as the teacher of Charles Robert Leslie, of whom most of our readers, we venture to say, never heard.

CHEAP REPRINT'S OF RUS-KIN'S WORK'S.

THE works of John Ruskin com-THE works of John Ruskin complete, as they originally appeared in England, are, as our readers probably know, extremely rare. Indeed, a set is not to be bought for less than \$600. Hitherto, however, John Wiley & Sons have supplied the American demand for most of the writings of the great critic. Not long ago we received from those publishers, under the title "Art Culture," a very useful handbook of art technicalities and criticisms selected from his works, and recently, neatly bound in boards, "The Pleasures of England," lectures by Ruskin delivered at Oxford, and Part 6 of Francesca Alexander's translation of "Roadside Songs of Tuscany," edited by the learned doctor. Now comes John B. Alden, another New York publisher, who announces that he will present, "complete in 15 vols., crown octavo, all the writings of Ruskin which are of more than transient or local interest," containing "all that is included in any other sent, "complete in 15 vols., crown octavo, all the writings of Ruskin which are of more than transient or local interest," containing "all that is included in any other American edition hitherto published, and nearly 3000 pages additional," with numerous colored and uncolored plates, the whole to be complete for \$18. He sends us a specimen volume containing "The Seven Lamps of Architecture," "Lectures on Architecture and Painting," "The Queen of the Air," and "The Ethics of the Dust."

The printing and paper are good for the price, and the plates are faithfully reproduced by the photo-engraving process. How the colored plates will look when they are reached we cannot pretend to say: if they do not suffer greatly by the cheapening process we shall be surprised. But this much is certain: while to the majority of English readers "Ruskin" is virtually a sealed book, owing to the difficulty of obtaining his complete works—he has refused to republish them—the enterprise of American publishers, made possible by the absence of an international copyright, puts the coveted volumes within the reach of every art student.

LITERARY NOTES.

THE entertaining and instructive ART AT HOME series of hand-books treating on "Collecting, House Decoration, Music and Dress," by W. J. Loftie, the Misses Garrett, John Hullah and Mrs. Oliphant respectively, published in separate volumes by Macmillan & Co., has been reprinted and bound into a single book by Porter & Coates, of Philadelphia. This unauthorized edition is not so attractive typographically as the original, but we presume it is cheaper.

LANDSCAPE, by P. G. Hamerton, was noticed fully in these columns a few months ago, when the superbly-illustrated original English edition appeared. Roberts Brothers, of Boston, have brought out, uniformly with "The Graphic Arts," an Ameri-

can edition of the book, with, they tell us, the authority of Mr. Hamerton, who "receives copyright" on it. It is without illustra-tions, is well printed on good paper, and is substantially bound.

Hamerton, who "receives copyright" on it. It is without illustrations, is well printed on good paper, and is substantially bound.

The anonymous author of The Bar Sinister (Cassell & Co.) draws a vigorous picture of the ruin too often wrought by the subtle blight of Mormonism upon impressionable natures brought under its pernicious influence. There is a good measure of literary finish in the work, and the characters are vividly and sympathetically sketched. It deserves to be widely read, for the story as well as for the moral. Another "burning question" of the day—Nihilism—crops out in Red Ryvington, by Wm. Westall (Cassell & Co.). In this case the aim is defense rather than attack, and the enormities of Russian misrule are graphically set forth in justification of the Nihilist movement. There is plenty of melodramatic spice in the book, however, apart from this, and the average novel reader will follow with unflagging interest the fortunes of the sturdy Lancashire cotton spinner who fills the title role and marries at last the earl's daughter whose life he judiciously saves in the first chapter. In marked contrast to these is A Marsh Is-Land, by Sarah Orne Jewett (Houghton, Mifflin & Co.), a delicious idyl of New England country life. The mild adventures of an indolent young artist stranded by accident at a lonely old island farm-house, the quaint characters of the country folk, the way the hero falls half in love with the farmer's pretty daughter and finally draws back and leaves her to be happily won by a rustic wooer—all this is simplicity itself, but depicted with a delicate finish of style that makes the book as charming as a landscape by Kensett.

TALES FROM MANY SOURCES, published by Dodd, Mead & Co., appear to be drawn chiefly from the recent English

TALES FROM MANY SOURCES, published by Dodd, Mead & Co., appear to be drawn chiefly from the recent English magazines. The selections are judiciously made, and the public is to be congratulated upon having the cream of this species of literature placed within easy reach in such an attractive form. Reade, Collins, Hardy, Payne, Anstey, Ouida and the "Ducheas" are among the authors represented in the opening volumes.

AT LOVE'S EXTREMES, by Maurice Thompson, (Cassell & Co.), is a story of Southern life since the war. It is crude but not commonplace; grossly improbable, and yet interesting. The most striking character is Miss Crabb, the correspondent of The Ringville Star, who is a mere outsider, so far as the development of the plot is concerned.

AULNAY TOWER, by Blanche Willis Howard (Tick-ACLINAY TOWER, BY Blattlet Willis Toward (Tex-nor & Co.), is a pleasant re-telling of the old story of Cupid's tri-umph over Mars. The siege of Paris during the Franco-German war furnishes the dark background for a charming picture of a stately and beautiful French countess, wooed and won by a bold and blue-eyed German invader. The countess's vivacious maid, Manette, is as piquant a character as recent fiction yields.

ONE of the most curious and pathetic ghost stories ever written is THE OPEN DOOR (Roberts Bros.), by the author of "Old Lady Mary." THE PORTRAIT, included in the same little volume, is much inferior to it.

MARBLEHEAD SKETCHES is an attractive folio published by Houghton, Mifflin & Co., consisting of fac-simile reproductions of sepia drawings by Anne Ashby Agge and Mary Mason Brooks, with appropriate selections from the poets. The ladies are favorably known in the quaint old sea-town which gives the title to this pleasing and artistic souvenir, the last-named being grand-daughter of the Rev. Charles Brooks, of Salem.

APART from the general artistic excellence of the midsummer number of The Century, the letter-press is uncommonly interesting. "The Rise of Silas Lapham," by W. D. Howells, is satisfactorily concluded, poetic justice being done on

all sides to the personages of the story. "A Virginia Girl in the First Year of the War" is a chapter of personal reminiscences charmingly told by Mrs. Burton Harrison. The "War Papers" are continued without abatement of interest or variety, and are as profusely and satisfactorily illustrated as ever.

TREATMENT OF DESIGNS.

Plate 462.—Figure designs by Edith Scannell, spe-ally suitable for sketching on linen, outline embroidery and milar amateur decoration.

Plates 463 and 464.—Designs for wall pockets and a hotograph frame, from the Royal School of Art Needlework at outh Kensington.

Plate 466.—Designs for altar-cloth borders, to be done

Plate 466.—Designs for altar-cloth borders, to be done in chain-stitch. These may be executed in white or in colors, or a mixture of both. Crimsons and blues are the most approved for this purpose; green and iliac are also occasionally employed. Plate 467.—Design for a desert plate—"Primroses." For the pink tinge on the petals use a pale wash of carmine, No. 1. These touches of color should be quite irregularly but delicately disposed. A pale touch of grass green defines the centre, and for shadow use a little ivory black and brown green mixed. Add mixing yellow to grass green for the calyxes and stems and buds, and a little carnation to green for the leaf stems. The leaves are rich and velvety, and can best be expressed by using yellow with green for the lighter parts, and brown green and a touch of black green mixed for the deep shadows. Outline with deep purple and brown, No. 17.

Plate 467.—Designs and supprestions for metal-workers.

Plate 467.—Designs and suggestions for metal-workers. Plate 468. Monograms. "G."

Plate 400. Monograms. "G. Plate 400. Monograms." G. Plate 460.—Design for a cup and saucer—"Yellow Azaleas." Mixing yellow or jonquil yellow can be used. Put the color on delicately for the first wash, and when dry put on a second coat in broad touches around the centres of the flowers, where the color is deepest. Shade with brown green mixed with a very little black. Use sepia for the stamens. Add a little mixing yellow to grass green for the leaves, shading them with brown green. Add a little iron violet to brown, No. 17, for the stems. Use but very little yellow on the closed buds, shading them with the same tint used for the flowers. Outline with deep purple and brown, No. 17, mixed in equal proportions.

The charming little designs on page 76 are particus

them with the same unt used for the nowers. Outline with deep purple and brown, No. 17, mixed in equal proportions.

THE charming little designs on page 76 are particularly suitable for decorating such dainty articles as sachets for lace and handkerchiefs. Nos. 1 and 3 would be very pretty painted on pale pink or blue satin and made up with Egyptian lace, to be used as a handkerchief sachet, one design for each side. No. 2 would be very effective if used for a gentleman's cigarcase, and painted either in oil or opaque water colors upon kid, vellum or fine canvas. In painting this design, keep the colors light and delicate. Make the sky pale blue; the drapery of the female figure is semi-transparent white, with a scarf of soft pink floating around her. The clouds have violet tones in the shadows and in the light are a soft pinkish gray. Make the little cupids with light yellow hair and fair rosy flesh. The woman's hair is light reddish brown. The roses in the garland are pink. In painting designs, Nos. 1 and 3 be careful to make thee olors in both harmonize well together, and do not make them dark or heavy; let the shadows be light and transparent throughout. In No. 1, make the little girl's fress pale yellow and the bodice a warm tone of brown velvet. Her hair is light reddish gold and her complexion rosy. The boy wears a jacket of dark gray, with light gray breeches. His hair is yellow and color fresh. The purple grapes and green leaves add richness to the color. In No. 3, the yellow

sheaf of grain and blue corn-flowers make a very pretty back-ground to the little girl's figure. Her dress is a delicate shade of pink with a bodice of wine-colored velvet. Her hair is very dark, almost black. The boy is dressed in light brown with a fawn-col-ored sash. His hair is a medium shade of brown; flesh rather dark and rich. The sky is warm blue and the butterflies are black and gold.

THE ART AMATEUR BUREAU OF PRACTICAL DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance is house decoration upon the following terms, the fee in every case to be prepaid:

Furnishing sample colors for exterior painting of a house, \$5. Furnishing sample colors for tinting walls and ceiling and for painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

Furnishing sample colors for tinting cornice and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and samp of carpet, where rugs are not used, with full directions as to arrangement, \$10 per room.

For bachelors' apartments, or a small "Flat" of, sav. seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and vindow draperies, for \$25.

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of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence if required, the charges in each case to e proportionate to the service rendered.

In cases where samples of draperies or carpets are sent to persons at a distance, in connection with the color treatment of a room, it is understood that the samples will be matched as closely as possible. In some cases, perhaps, the same material may be found, but this must necessarily be infrequent. The same rule applies to samples of paper hangings.

We are ready at all times to supply the materials indicated by samples sent, such as wall papers, window draperies, portières or carpets, and merely a nominal charge, to cover incidental ex-penses, will be made for purchasing the same.

Orders to purchase must be accompanied with a statement of the quantity of material required, and in the case of wall papers, window or door draperies, actual drawings with accurate meas urements of the walls and openings should be sent,

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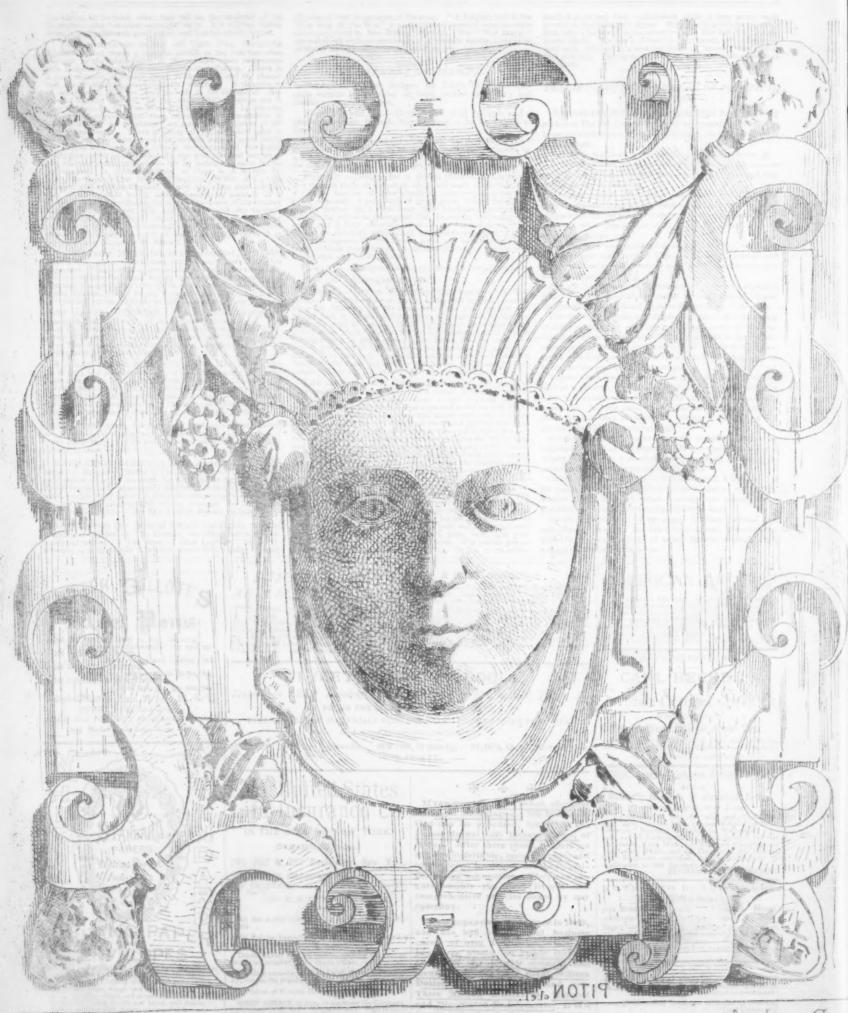


Panel from a Cabinet. carved chestnut wood.

FRENCH: dated 1577.

London. 1884. S.K.M. 2790 - 56.

PLATE 474.-OLD FRENCH WOOD-CARVING.



Panel from a Cabinet, carved chestnut wood.

LRENCH: dated 1577.

London 1884 S.K M 2790-56.

Supplement to The Art Amateur. Vol. 13. No. 5. October, 1885.



PLATE 470.-OUTLINE SKETCHES. SECOND PAGE OF THE SERIES. BY EDITH SCANNELL.

Vol. 13. No. 5. October, 1885.



PLATE 471.—DESIGN FOR A DESSERT PLATE. "Coreopsis."

THE ELEVENTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 107.)



Supplement to The Art. Amateur.





A panel of crimson velvet with an applique pattern in gold, outlined with gold thread. Spanish alt 1540 Irondon. S.K.M. 126: 1880.

PLATE 475.-OLD SPANISH EMBROIDERY.

Vol. 13. No. 5. October, 1885.



PLATE 471.—DESIGN FOR A DESSERT PLATE. "Coreopsis."

THE ELEVENTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 107.)

Vol. 13. No. 5. October, 1885.



PLATE 472.—DESIGN FOR A PANEL OR DOUBLE TILE. "Begonia."
(For directions for treatment, see page 107.)

Supplement to The Art Amateur. vol. 13. No. 5. October, 1885.



PLATE 473.-MONOGRAMS. "H." SIXTEENTH PAGE OF THE SERIES.

Vol. 13. No. 5. October, 1885.

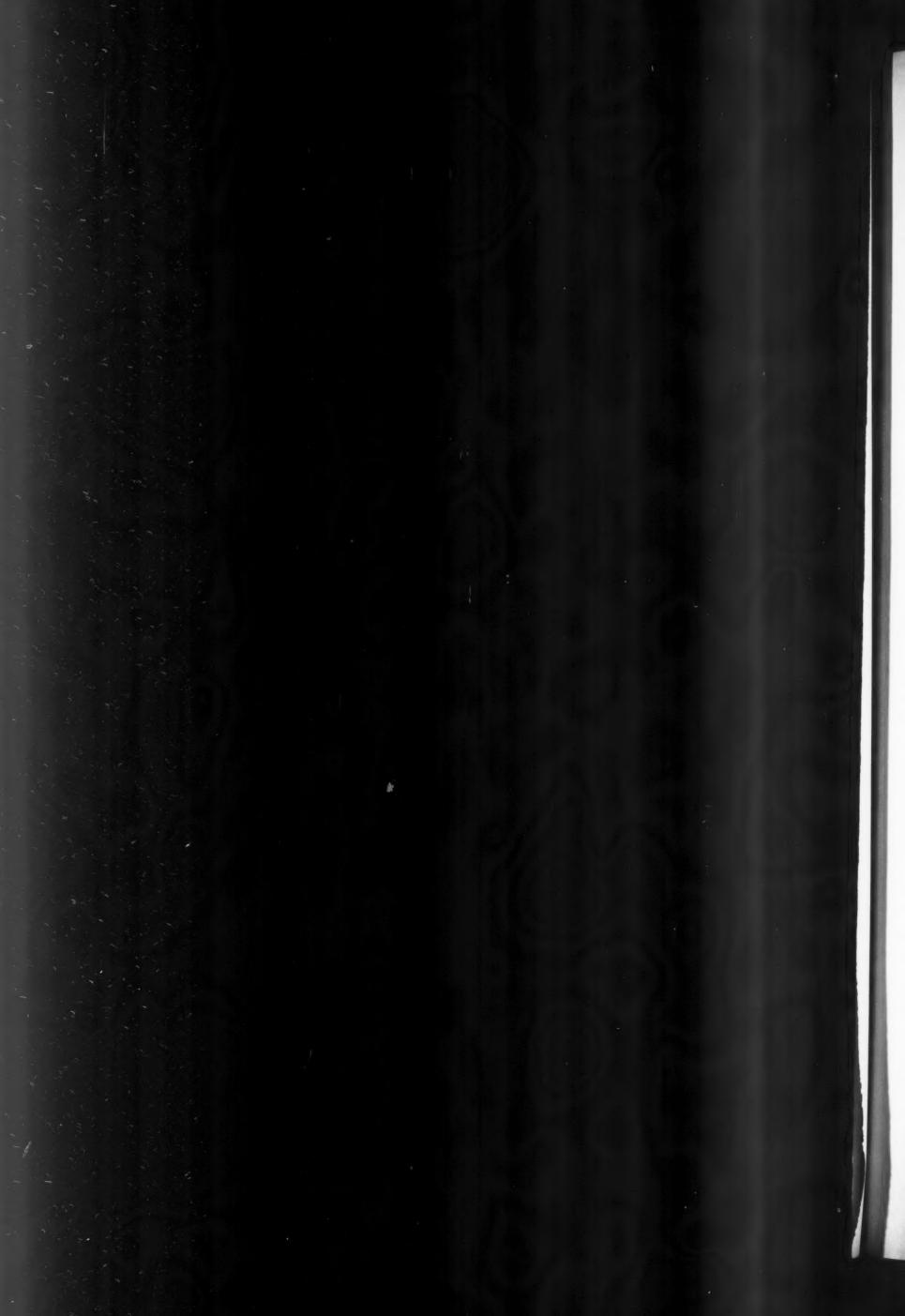


Panel from a Cabinet. carved chestnut wood.

FRENCH: dated 1577.

London. 1884. S.K.M. 2790 - 56.

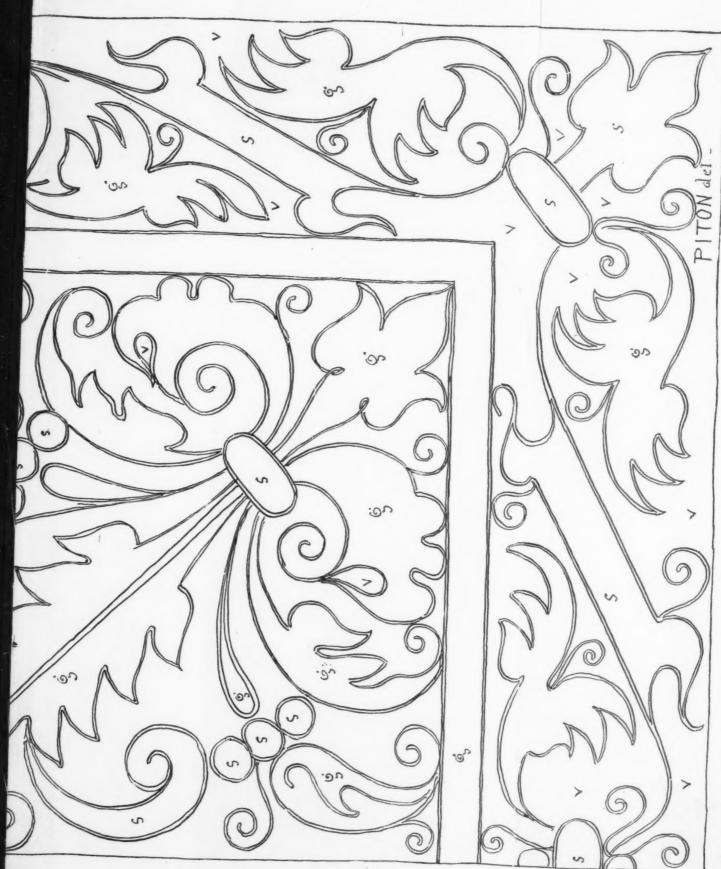
PLATE 474.-OLD FRENCH WOOD-CARVING.



Supplement to The Art Amateur.

Vol. 13. No. 5. October, 1885.





A panel of crimsion velvet with an applique pattern in gold, outlined with

A panel of crimson velvet with an applique pattern in gold, outlined with gold lyread. Spanish, alt 1540 Irondon. S.K.M. 126: 1880.

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PLATE 475.-OLD SPANISH EMBROIDERY.

Vol. 13. No. 5. October, 1885.





PLATE 476.-DESIGNS FOR ALTAR FRONTAL CENTRES.

(For directions for treatment, see page 107.)

